Kine WEEKLY

WATCH COMMITTEE CHALLENGES COUNCIL

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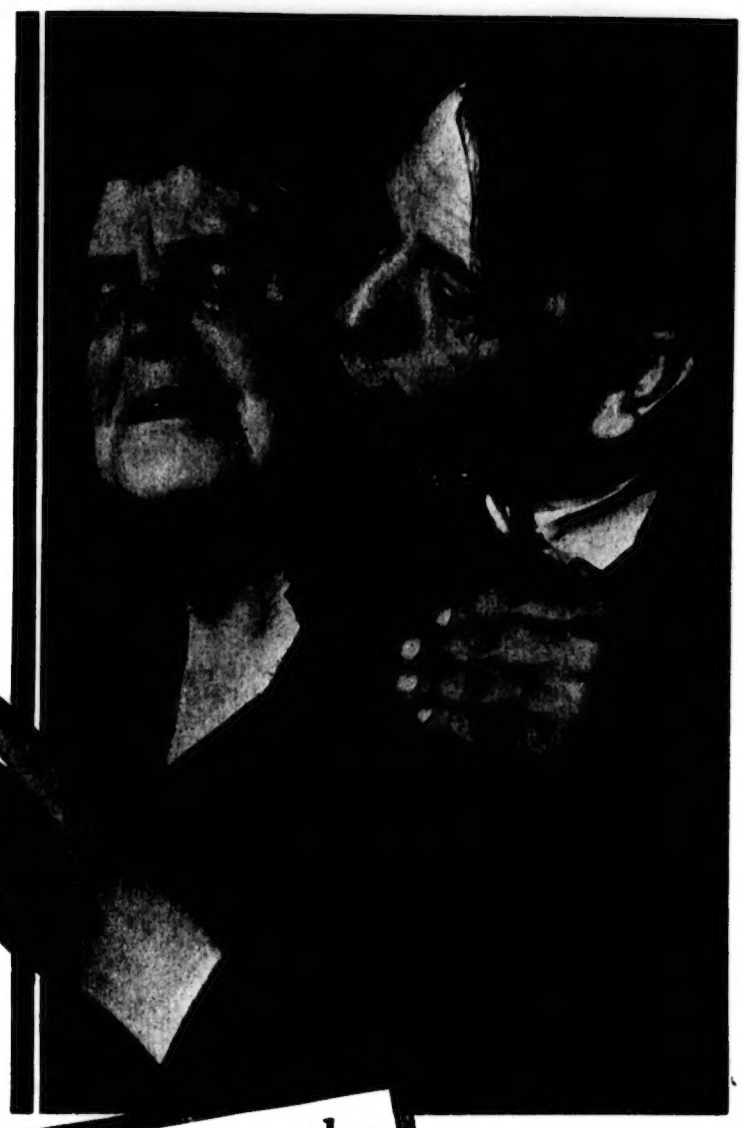

CO-SKIPPERS OF A SWELL BOX-OFFICE CRAFT . . . !

"Min and Bill" are together again!

See you at the
PALACE
Theatre
TO-NIGHT
8.45

Marie
DRESSLER
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BEERY

outstrip their previous co-starring triumph . . . . . in

"Tugboat Annie"

Lovable Marie—Wally and

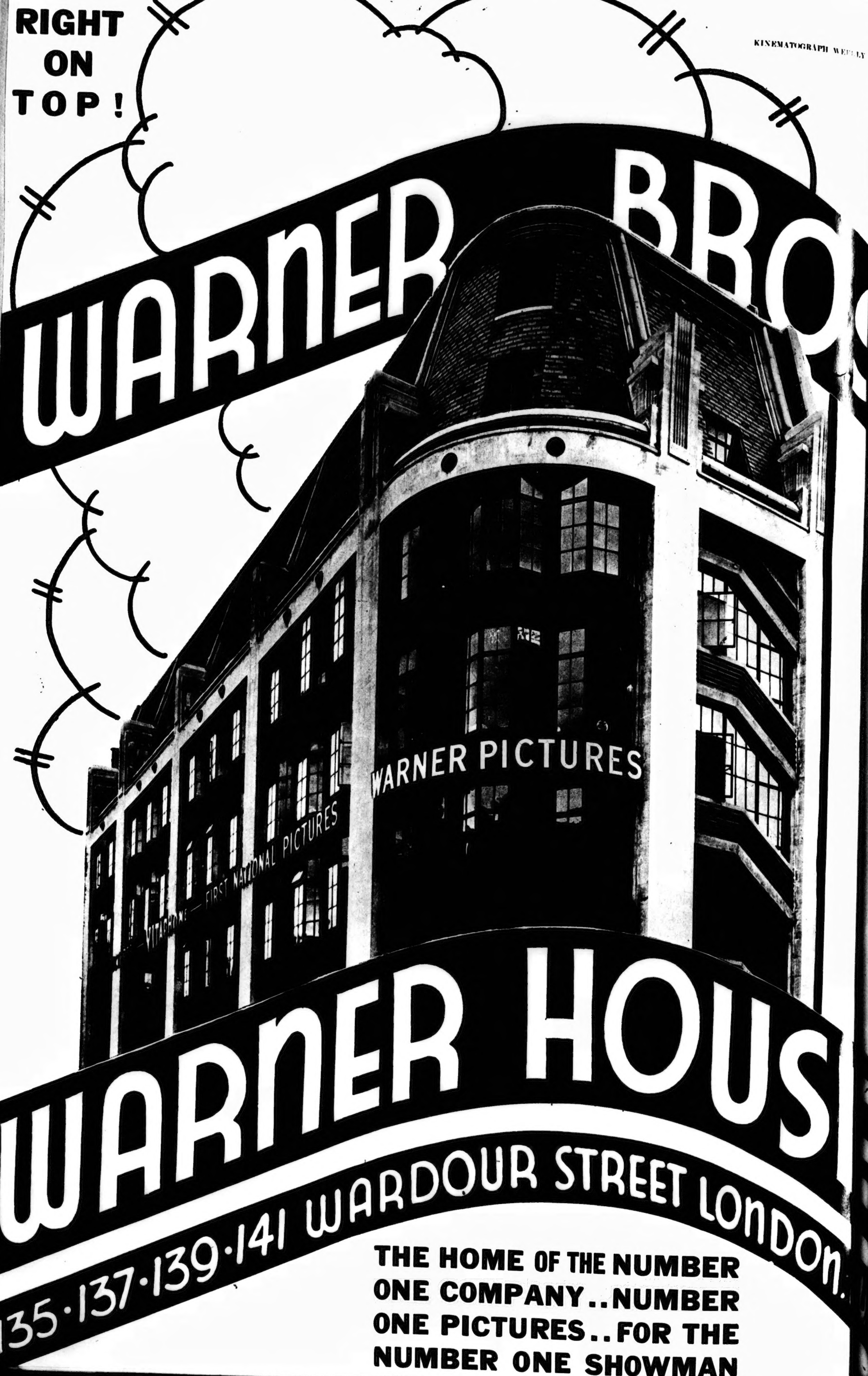
METRO-GOLDWYN-MAYER

at their record-breaking best!

EXTRA: Robert Montgomery & Helen Hayes in the brilliant picturization of the stage play, "Another Language," will be screened at the Palace Theatre, this afternoon at 3.

RIGHT ON TOP!

WARNER BROS.



WARNER HOUSE

135·137·139·141 WARDOUR STREET LONDON.

THE HOME OF THE NUMBER ONE COMPANY..NUMBER ONE PICTURES..FOR THE NUMBER ONE SHOWMAN

Death of C.E.A. Vice-President
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Kinematograph WEEKLY

No. 1375 Thursday, August 24, 1933 Vol. 198

Sheehan Discusses British Plans of Fox
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B.T.-H. as General Kinema Furnishers

Rumours in the Trade that a leading British Electrical Company was about to enter the general kinema equipment business will shortly become a fact, the "Kine." learns.

A NEW PROJECTOR

B.T.-H. has been experimenting with a new model projector for some time, and having perfected it and tested it in actual use it is to be placed upon the market very shortly.

The B.T.-H. sound apparatus, having given such widespread satisfaction, it was a logical step that a projector should be designed in order that the whole of the projection apparatus should be made available from one source.

With its huge resources, and the wide range of its electrical apparatus from lamp manufacture to heavy electrical equipment, B.T.-H. has felt itself admirably equipped to undertake the general equipment of a theatre. Furnishing draperies, decoration, seating, etc., will also be undertaken, the *Kine.* understands.

Another prominent equipment company has had a new model projector on paper for some time, but so far as the *Kine.* learns no steps have been taken to put it through the engineering shop.

KESSLER HOWES

Publicity Chief of Columbia

The *Kine.* understands that Joseph Friedman, managing director of Columbia, has appointed Kessler Howes to be publicity chief of the new organisation.

Mr. Howes is one of the best-known publicity and exploitation men in the Trade, both on the exhibitor and renting sides. He was formerly in charge of exploitation of Goldwyn and has since been publicity manager for F.B.O., Cinema House, and National Film Distributors.

Nazi Controlled Box Offices

Admission Price Fixed by Decree

A further step has been taken by the Film Chamber of the German Trade—the organisation set up by the Nazi Government. It has now decreed how much the public shall pay for visiting the kinema, and the decree has the force of a law.

The sum of 40 pfennigs (roughly 5d.) has been fixed as the lowest entrance figure. Children will pay half-price, but in no case less than 20 pfennigs.

Not more than a third of the theatre must be allotted to the cheapest priced seats, and the different categories of seats must be not less than 20 pfennigs apart in price.

Special allowances are made for the unemployed, and in those theatres where the lowest price is from 40 to 50 pfennigs, the price of admission for unemployed persons is to be reduced by 10 pfennigs. In all other theatres the deduction is fixed at 20 pfennigs. These deductions only operate on the lowest category seats.

Special privileges must be accorded to members of Germany's regular and irregular troops and sailors to occupy seats of a category next highest to those for which they have procured tickets.

These regulations come into force not later than September 15. Any person transgressing these regulations will be expelled from membership of the Film Chamber and will be prevented from carrying on business in Germany as an exhibitor.

MILLION-POUND ENGLISH PRODUCTION UNIT

Douglas Fairbanks' Big Scheme

TIE-UP WITH LONDON FILMS

ONE of the most ambitious British production schemes of recent years was announced last week by Douglas Fairbanks, who revealed that he was organising, in connection with London Film Productions, a million pounds project for film making in England, with world-famous stars and producers.

The aim of the new organisation will be to formulate in England an alliance of producing units associated with Alexander Korda, of London Films, similar to that of United Artists in America.

It is intended to bring back to England many great English artistes who have not heretofore produced in this country on an important scale. Other artistes of world-wide importance, although not of British origin, will be invited to join and to produce their pictures here, each to have their own independent production unit.

The announcement was made on Thursday evening at a special gathering at the invitation of Toeplitz de Grand Ry and Alexander Korda to meet Douglas Fairbanks and Douglas Fairbanks, Jun. Murray Silverstone, managing director of United Artists, of which Mr. Fairbanks is an owner and founder-member and through whom London Films is releasing, was also present.

£100,000 a Picture

Six or eight films are to be produced each year. "We shall aim at an average cost of £100,000, and that will mean we shall spend about £1,000,000 a year on production altogether," stated Mr. Fairbanks, Sen., to the *Kine.*

These productions, which will be made on the same magnificent scale as those produced in studios elsewhere, will be world marketed through United Artists and will be exploited and presented in America in the same manner as big pictures produced there.

Mr. Fairbanks stated that this movement for the creation of these new English production units was accelerated by a private viewing of the latest London Film Production, "The Private Life of Henry VIII," which he regards as one of the finest pictures made anywhere.

The tremendous improvement in British production had convinced Mr. Fairbanks that great pictures comparable with the best made in Hollywood could be produced over there, and the scheme upon which he was engaged was the outcome of that confidence.

By forming production units in England, the cost of production would be kept down, he said; above all, the colossal overhead expenses of studios and executives can be cut to the minimum.

Douglas Fairbanks, Jun., would be associated with his father in the enterprise, and it was anticipated that many well-known American and British artistes and produecrs would also join up. It was not possible to give names at the moment, but three that were mentioned were Charles Laughton, Leslie Howard and Herbert Marshall.

Three Films Scheduled

Production is to begin at once. The first of three films to be made will be written round the lives of Czar Peter III and Catharine of Russia. Douglas Fairbanks, Jun., will play the part of the Czar, while the famous German actress, Elizabeth Bergner, will be Catharine.

The second film in course of preparation for immediate production by a new unit now being formed will be entitled "Exit Don Juan," the leading rôle of Don Juan to be played by Douglas Fairbanks, who will portray the famous Spanish lover, it is stated, from an entirely new angle. Production will commence in October.

The third film will present Douglas Fairbanks, Sen., and Douglas Fairbanks, Jun., together for the first time in any one picture. Based on the great romantic screen character, "Zorro," the new production will have the shortest title of all, simply "Z."

Exterior sequences will be taken in Spain, Mexico and California.

One of the new units will be that of Douglas Fairbanks, Jun., who intends to produce as one of his first pictures the immortal classic "Ivanhoe."

Studio Plans

For the time being the studios used will be those of British and Dominions, but the full scheme entails the ultimate building of new studios.

S. BERNSTEIN'S EDMONTON SUPER

SIDNEY BERNSTEIN

EMPIRE TO OPEN ON MONDAY

Remarkable Decorative Scheme

THE task of reconstructing the Empire Edmonton, N., is now completed and the first performance will take place on Monday next. In the shell of the old theatre there has grown a kinema which by reason of its ultra-modern decorative treatment should bring a host of congratulations to the enterprising Sidney L. Bernstein. He has again displayed his flair for providing kinema patrons with distinctive and luxurious surroundings, and in these days of keen competition it is a valuable asset.

The reconstructional planning was left in the capable hands of Cecil Masey, F.R.I.B.A., who, by a coincidence, was chief assistant to the architect who designed the house in 1908. Under the new plans the proscenium opening is now placed where the original stage wall stood and the building extended to take a 30 ft. deep fully equipped stage and dressing rooms. The original side walls and roof have been retained, and at the opposite end of the house there have been added a new entrance and foyer.

The seating capacity is considerably increased as the result of these extensions and now stands at 2,500, of which 1,800 is absorbed by the stalls and 700 by the circle.

Ultra-Modern Decoration

The decorative scheme, designed by Theodor Komisarjevski, will undoubtedly raise much controversial comment, as it is probably one of the most advanced schemes which this artist has evolved. In conception it is years in advance of the average kinema decorative scheme and relies on flat expanses of pastel colour shades with directional lines of colour leading to the large rectangular proscenium opening. A light silver grey with a horizontal bar design in orange interspersed with silver is effectively employed on the side walls. The ante-proscenium splay carries three massive chromium-plated tubular grille panels, partially surrounded with orange, yellow and green, which serve to cover the organ chambers and ventilating ducts.

The ceiling is a broad expanse of yellow tint with a lining relief of orange, and from it are suspended six large cylindrical lighting fittings with frosted glass and chromium metal work. Comfortable tub seating is installed throughout and is covered with a warm red material which tones with gangway carpeting.

Spacious Foyer

The red brick exterior gives little promise of the futuristic motif of the lofty foyer which is reached after passing through a shallow entrance with side pay-desks.

It has a mosaic flooring of grey, yellow and black in a cubist design and an air of spaciousness is gained by finishing the walls with light mottled grey effect. This forms a good background for the bright yellows and blues and contrast of black on the supports and stairway facings.

On the left are the auditorium entrances, and on the right is a broad stairway leading to the circle foyer and entrance. The ventilating system here is independent of the main system which is fitted with London's first fog filter.

The house will serve a large industrial suburb of North London, and when this is considered the ultra-modernistic decorative scheme becomes a bold venture on the part of its sponsors.

"SIGN OF THE CROSS"

MAY BE SHOWN AT BRISTOL AFTER CUTTING

Public Criticism of Bench

THE public exhibition of "The Sign of the Cross," which was at first banned by the Bristol justices, is to be permitted providing certain cuts are made. The original action of the Bench aroused many protests from both public and Trade.

From the Trade point of view it is felt that there is no justification for the magistrates' statement that they consider the film likely to prove offensive to public feeling. It is felt also that the justices did not give the film a fair viewing, as they did not see the whole of it, but left the theatre immediately after the arena scenes had been shown, and so missed the impressive finish. They adopted the same method in the case of another film which they banned recently, "As the Devil Commands," condemning it after only seeing a portion.

A Concession

In the case of "The Sign of the Cross" it seems that the public criticism has had some effect, for on Friday morning the justices held a meeting for further consideration of the matter, after which they informed the manager of the theatre which had first-run of the film in the city that they were prepared to pass the film provided three scenes were cut out. These are the torture of the Christian boy, the scene where a child is seen pulling an arrow from its dead mother's side when the Christians are surrounded, and the arena scenes.

Whether the renters, and the exhibitors who have booked the film, will accept this condition has at the time of writing not been decided. The picture has been booked for close on a dozen runs in Bristol, the Hippodrome having the first run.

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£10 CHEQUE FOR EXHIBITOR

F.N. Presentation at Liverpool

Arrangements have been made for the ten pound cheque, won by S. Ormian, manager of the Clubmoor Picture House, Liverpool, in the First National exploitation competition, run in conjunction with the *Kine.*, to be presented at the theatre to-night (Thursday, August 24). The presentation is being advertised amongst patrons, thus the exploitation campaign is being exploited. Incidentally, the feature at the Clubmoor this week-end is the First National picture, "20,000 Years in Sing Sing."

The presentation of the cheque will be made on the stage by W. Hutchison, Liverpool branch manager for First National.

BRISTOL STAFF OUTING

The staff of the Stoll Picture House, Bedminster, Bristol, had an enjoyable outing to Weymouth on Sunday. The party, to the number of thirty, left Bristol in two charabancs at 9.30 a.m., and reached the South Coast resort early in the afternoon. Lunch was served at the Ritz, W. Collings, manager of the Stoll house, presiding.

KINEMATOGRAPH WEEKLY

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LOCAL CENSORS

DESPITE the approval by the responsible bodies of the work of the British Board of Film Censors, incidents occur every now and again which show how touchy are local authorities, and how ready they are to discover reasons for banning films which other authorities—equally conscientious—accept unreservedly.

Our columns last week recorded briefly the decision of the Bristol Watch Committee to ban "The Sign of the Cross," a film which many Christian ministers saw and approved when the film was shown in London. It is true the Bristol authorities relented somewhat and allowed the film to be shown with certain deletions, possibly made to cover a graceful retirement.

Carlisle, too, has taken exception to the screening of "Rain," a subject which in its silent form has already gone the rounds of the British kinemas without serious protest.

The British Board of Film Censors, cognisant of its responsibilities to the kinemagoer and to the nation, does not lightly pass anything which can be regarded as harmful, and the number of cases in which the familiar slip is returned to the renter is witness of its care.

Local authorities seldom have the necessary breadth of vision to sit in judgment on films: their members are frequently honourable men of little imagination and frequently unfamiliar with the art of interpretation on stage or screen. Reading into a subject something harmful or prejudicial which is not there at all, or which is normally seen in a different perspective by the habitual kinemagoer, they add a contrary fiat to that of the Censorship Board, and frequently render themselves ridiculous.

Were there no central censoring body, local authorities would be obliged to undertake the task, but with a Board enjoying the confidence of a Government Department and having the benefit of a Consultative Committee drawn from representatives of municipal bodies, there should be great hesitation on the part of licensing bodies to interfere with decisions made after due deliberation and a sense of responsibility to the public.

SURBITON

SURBITON has provided a salutary lesson to those members of the Trade who thought that Sunday opening—at all events in the South of England—could be won without effort. When one remembers the enthusiasm of renters and exhibitors alike at the early contests, the cars and the canvassers placed at the disposal of the organisers, and the personal effort contributed, one is at a loss to understand why it has so quickly evaporated.

The opposition at Surbiton left no stone unturned. An army of canvassers, thousands of leaflets, vigorous effort everywhere. On the film side, except for a few—lethargy. Surbiton could have been won if Victor Moss had received the support from outside the area to which he was entitled.

There is a lesson to be learned. Every centre where a fight for Sunday opening takes place is a battleground. And battlegrounds need fighters. To leave local exhibitors to carry on a campaign alone is not only desertion, but bad business, for future efforts will be prejudiced by Surbiton's non-success.

Germany's Way with the Film Industry

by A. A. Sander

ALBERT A. SANDER, formerly chief of the foreign publicity department of Ufa, and now publicity director of the Neues Deutsches Lichtspiel Syndikat Verleih G.m.b.H., explains here the working of the German film Industry as re-shaped by the Nazi Government.

Mr. Sander's exposition is printed in order to inform the British Industry of the details of working of the German film organisation, on the merits of which the "Kine." offers no comment.

ONE of the most important steps taken under the guidance of the Nazi Government has been the re-establishment of peace and co-operation between the various branches of the film Industry in Germany. What was never possible before became a fact. All branches of the Trade found themselves seated at a round table, where differences were discussed and solutions proposed. Sensible and bearable film rentals and paying methods were agreed upon and measures were adopted assuring the renters against losses through fraudulent methods on the part of exhibitors. Producers are now being protected against excessive star salaries, patent fees and music and authors' royalties, etc.

NEXT came the organisation of the film credit bank. This institution has two purposes. The first is to provide the necessary capital for production, and the second is to eliminate crooked business methods and to give the German financiers confidence in the film Industry. In order to obtain funds from this bank, the applicant must fulfil a series of conditions.

(1) He must prove that 30 per cent. of the total production capital is in his possession. (It is not necessary that this be his own money. He may have obtained it from friends or private banks. The film credit bank will not, however, be responsible for it in case of loss.)

(2) He must submit his manuscript to the scenario advisory board. If the board passes it, this means a sure guarantee against a ban by final censorship, as far as the story is concerned.

(3) The story must be original and not a copy or imitation of a film which is in the course of production. This makes impossible a mass picturisation of a single theme.

(4) He must prove to the bank that he holds the sole rights to the manuscript, the music, etc., and that he is in a position to contract the suitable artistes for the mair parts of his film.

(5) He must accept a control by the bank, the controlling organ taking charge of the entire administration as far as expenditures during the production and receipts after the release are concerned. This means that all wages, all salaries, even that of the producer and applicant of credit—for the man must live during the period of production—all bills, including those for raw stock, properties, studio rents, patent royalties, author's and composer's fees, etc., are paid by the bank. This ensures the tradesmen, the employees, etc., against every loss, and saves the producer an expensive business and bookkeeping staff.

When the film is released, all renting receipts are turned over to the bank until the entire credit is covered. (The interest demanded by the bank is below the normal.) When every penny of the debt is repaid, the producer is re-established in his full rights and all receipts from this day on go into his own pocket.

(6) The applicant must prove that he has a contract to release his film through a firm which is a member of the German Renters' Association.

ALL this might seem rather hard on the credit-seeking producer. But if one considers how in the past thousands of honest tradesmen have been robbed of their money, how many thousands of actors and extras lost their hard-earned wages, how dozens of film firms broke down and settled with their creditors at a figure of ten per cent. and sometimes even less, one will understand the necessity of these seemingly harsh measures.

The recent organisation of the Film Chamber means the crowning measure of film reform in Germany. The Chamber is a Government institution under Government control. Every man and woman in any way connected with the film business must belong to one of its affiliated associations, as, for instance, the Producers' Association, the Renters' Association, the National Association of German Exhibitors, the Actors' and Extras' Associations, the Publicity Men's Association, the Studio Renters' Organisation, etc.

LAST week, the Film Chamber published its first two decrees. The first says that exhibitors must be members of their national organisation. Exhibitors who either fail to obtain membership or who are refused membership because they lack the necessary moral or business reliability cannot obtain films from the German Renters. Before August 31, the Exhibitors' Association must have decided on all applications for membership. There is no doubt that a substantial part of the Jewish exhibitors who comply with certain stipulations will be admitted. (These will generally follow the new regulations, under which 75 per cent. of all men and women employed in the production of a film—directors, actors, musicians, scenarists, assistant directors, art directors, artistes, extras, stagehands, photographers, etc., must be Aryan Germans. Jewish Germans or Germans of Jewish descent must secure a permit in order to be accepted, which they invariably receive, if their conduct in the past justifies this, if they were fighting on the front for a period of at least six months, or if they had earned decisive merits on the field of kinematography. All film employees, even the publicity men, are obliged to prove their Aryan descent up to their grandparents.)

THE second decree sets the end of the double-feature system at September 15. After this date no exhibitor will be allowed to place two features on one bill. If he fails to comply with this law he will be put out of business. The renters are held to release him from such contracts as would force him to play two big films in one performance.

This, in short, is the purpose and the meaning of the new film policy in Germany. I have not the least doubt that the Government, assisted by the best elements of the Trade, will succeed in its object: to bring about healthy conditions and to make the German film Industry safe for the Germans.

RAQUEL TORRES

LONG SHOTS

Raquel Torres' Choice—Marion Nixon for Paris—C.E.A. Vice-President Passes—Lighting Plot, Please

WHILE, as a general principle, the employment of an all-British cast in British pictures is to be warmly supported, it cannot be denied that the American stars seen in recent B.I.P. pictures have greatly enhanced the attractiveness of those films.

RAQUEL TORRES is yet another player from American studios who will appear in a British film. "The Red Wagon" is an essentially British story, but there is something of a gipsy touch in its leading woman character, which requires the type of which Raquel is an outstanding example, and it is undoubtedly this which has dictated her selection.

JAMES WILLIAMSON'S death takes away a fine old figure with associations going back to very early days in the Industry. The present-day exhibitor knows him mostly as a name, but those with longer memories remember his activities and sympathise with his sons in their loss.

FOR the second time within three months the Manchester branch has lost its chairman by death—W. Stephenson died on Whit Monday, and now staunch John Harrison, who succeeded him, has passed over. The Industry can ill afford the loss of such men, who devoted themselves ungrudgingly and with wholehearted enthusiasm to the service of their fellow exhibitors. The C.E.A. owes its being and success to the fruits of their voluntary labours.

JOHN HARRISON'S loss is an irreparable one to the Manchester kinema Industry, and he will long be mourned. He had been a member of the Manchester branch since its inception about 1912, and was its first chairman, while it is only a few months ago since he was appointed vice-president of the C.E.A. by a big majority.

THE death of Mr. Harrison will not necessitate another election. According to the rules of the C.E.A., in the case of the death of a vice-president, the office is filled by the General Council and no vote of members will be taken. It is expected that this procedure will be carried out at the next meeting of the Council on September 13.

THE name of Gaumont-British, I hear, is again being impudently and unwarrantably used by certain "film-face" tests in the Midlands, and several screen-struck girls have foolishly parted with sums up to £20 as "fees." It is another example of the mischief of all stunts of this kind, official and unofficial.

I HEARD a good one the other day from a manager arranging the opening ceremony of a new house. He had known what it was to have to endure long speeches from local celebrities with disastrous results to the programme's running time.

HE had tactfully intimated the length of speeches in order to prevent speakers exceeding their allotted time, and thought everything was going well, when one of the orators presented him with an elaborate lighting plot, to accompany his oratory! Can anyone beat that?

GEORGE ARLISS, I am told, passed through the crowded streets of Canterbury one day last week unrecognised—or nearly so. Only one man, the proprietor of a wireless retail shop, spotted him and lay in wait outside a shop, which he had entered, to request his autograph. Arliss came out and obliged. He had been in to buy a film!

A GLANCE through the Fox Production Book for the next season indicates, as nothing else, how successfully the rehabilitation of this great organisation is being carried out by Sidney R. Kent. The Fox star is now in the ascendant and W. J. Hutchinson is fortunate in being able to anticipate that his next year's product will surpass even the 1933 rank with its high spots of "Cavalcade," "State Fair" and "Adorable," to name the most outstanding.

CARL LAEMMLE'S planned trip to Europe early this autumn has been postponed, S. F. Ditcham states. A big development in Universal's production plans has necessitated the president forgoing the visit and returning to the studios to spend as much time as possible in handling the schedule with his son, Carl, Jnr.

GABRIEL COSTA, Pathé's publicity director, has a son who is a crooner. Sam Costa made his broadcast debut on Monday at Broadcasting House with Jack Padbury's Band, from London National. He is also broadcasting on Thursday and Friday of this week from 5.15 to 6 p.m.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

***SYLVIA SIDNEY** sailed on "Ile de France" on Saturday. Her difficulties with Paramount are now ironed out. She returns to Hollywood in one month for her next picture.*

***MARION NIXON** leaves this week for London to appear in a Universal production, "A Song for You." This film will probably be made in Paris in three versions. Jan Kiepura to direct and act.*

***RAQUEL TORRES** also to London to appear in "The Red Wagon" for B.I.P. under Paul Stein's direction.*

***OTHER VISITORS** leaving America are Sam Hardy ("Manhattan"), Benita Hume ("Bremen"), Gifford, Cochran ("Ile de France").*

BLACKPOOL WATCH COMMITTEE DEFIES TOWN COUNCIL

Sunday Afternoon Kinemas Permitted

THE NEXT MOVE

BLACKPOOL Watch Committee has decided to defy the Town Council and permit kinemas to open on Sunday afternoon. This decision was arrived at by six votes to three following the reading of counsel's opinion declaring that the Town Council had delegated its powers under the Cinematograph Act to the Committee, and that the latter consequently had full power to act.

It is understood that the action of the Watch Committee has aroused keen controversy. Some members of the Town Council are tabling a motion for the September Committee meeting to deprive the Watch Committee of its delegated powers and to transfer them to the Town Council or the General Purposes Committee.

The innovation marked another chapter in the controversy which has been proceeding in the Lancashire resort for the past month. The chain of events can be summarised as follows:—

July 21.—Watch Committee, on application of local exhibitors, supported by Chief Constable, decide to grant Sunday licences from 2.30 p.m. to 10.30 p.m., instead of from 7.30 p.m. to 10 p.m.

August 2.—Town Council, by 20 votes to 16, rejects Watch Committee's resolution.

August 4.—Kinema exhibitors decide to give two shows on the following Sunday night, running from 6 p.m. to 10.30 p.m.

August 5.—Proposal dropped on intimation from Chief Constable that licences do not allow opening earlier than 7.30 p.m.

August 9.—Watch Committee decide to take legal ruling on point whether Town Council has the right to reject its decision, in view of the fact that in 1910 the Town Council delegated its powers under the Cinematograph Act, 1909, to the Watch Committee.

August 16.—Watch Committee receive opinion of eminent K.C. that Town Council have no authority, the Committee having full power. Committee thereupon reaffirm their decision of July 21, and issue new licences; extended hours to apply up to Sunday, October 22, the end of the season.

August 20.—Kinemas open from 2.30 p.m. to 10.30 p.m., mostly giving three distinct shows and others running continuous performances.

There may be another entry. If so, it may run:—

September 6.—Town Council, on notice of motion, rescind resolution of 1910, taking power away from Watch Committee, and revoking extended licences.

On the other hand, the Council may change its mind, or the opponents of Sunday afternoon pictures may fail to gain their point. It has to be remembered that when, at the August Council meeting the Watch Committee's resolution was rejected, members who were financially interested in kinemas were not allowed to vote.

The Committee's decision to allow Sunday afternoon shows was not unanimous, being carried by six votes to three, four members not voting and four being absent.

Sunday's experience supported the new experiment. It was a fine, sunny afternoon, but attendances all round were up to the usual matinée level. Exhibitors assured the *Kine.* that they were really surprised at the response of the public.

In the evening there were full houses everywhere, many of the halls being booked up for both performances hours in advance.

The local Free Churches are organising an anti-campaign. "Even if the Watch Committee have the legal right to act as they have done," says Dr. W. Roderick Michael, "they have no moral right, and it will be surprising if the Town Council takes this challenge lying down."

TRADE LEADER PASSES

JOHN HARRISON

Blow to Exhibiting Circles

THE *Kine.* deeply regrets to announce the death, which took place suddenly last Saturday morning, of John Harrison, chairman of the Manchester branch of the C.E.A. and vice-president of the C.E.A.

Mr. Harrison, who was in his sixty-fourth year, died at his home, Elmfield, Slade Lane, Levenshulme, Manchester. He had been in bed only a few days preceding his death, although he had been ailing for nearly eight years.

There are those in the Trade who consider that John Harrison's love for his work in the C.E.A., and his desire to serve his fellow exhibitors faithfully, brought about a decline in his health in recent months. The death of his great friend, W. Stephenson, was, too, a blow that appeared to leave its mark upon him, and (writes our Manchester representative) it was plain to see that he felt it greatly when, at the last meeting of the branch, he referred in such eulogistic terms to the late chairman.

He is best known by his fight against the Films Bill, and he resumed his connection with the C.E.A. in an active capacity at the time when the Manchester branch was mobilising its forces in opposition to that measure. He had been a member of the executive committee of the Provincial Entertainments Proprietors' and Managers' Association since its formation in 1912, and was the first exhibitor in Manchester to open a permanent kinema, that was at the corner of Daisybank Road, Longsight. His recent activities, however, were confined to one hall, the Palace, Levenshulme. It was Mr. Harrison's claim to have been one of the first exhibitors of films in Scotland.

A believer in organisation, he called the the first meeting to form an exhibitors' association in Manchester. Later he assisted Dr. Jupp to form the C.E.A. for the whole country. He was the only member of the Trade present at every meeting of the Standing Committee on the Films Bill, during its passage through the House of Commons.

The late JOHN HARRISON

JAMES WILLIAMSON

PIONEER OF THE TRADE

At the advanced age of 79 years, James Williamson, a pioneer figure in British kinematography, passed away suddenly on Friday of last week.

A vigorous figure for his years, Mr. Williamson, who appeared to enjoy very good health, was found dead in his bath at his Richmond home.

He entered kinematography in its very early days by way of his practical training as a chemist and produced films at Brighton. Subsequently, he transferred his activities to the printing of films and founded the Williamson Film Printing Co., with an extensive factory at Barnet.

With his sale of the factory his direct connection with the Trade ceased, but he still retained his interest in the Industry, to which he had devoted so many years of his life.

His funeral was fixed for Wednesday at Golders Green Cemetery.

His sons, Tom and Colin Williamson, are still widely known in the Trade.

"RAIN" BANNED AT CARLISLE

BENCH AND SCRIPTURAL QUOTATIONS

As exclusively announced in the *Kine.* three weeks ago, the film "Rain" has been banned at Carlisle; as also at the time was "Cynara." These films were booked for showing in the Cumberland capital a fortnight ago at the Palace Theatre, but police orders were received—though the films had been extensively advertised locally—that on no account must the films be exhibited, and an entirely new programme had hurriedly to be arranged for.

Since then representations have resulted in the magistrates privately viewing both films at the Palace Theatre last week.

After they had seen the films screened they confirmed the banning of "Rain," but passed "Cynara" for exhibition. The justices arrived at this decision regarding "Rain" because, to their minds, there were in it objectionable episodes "which were unfit to be screened before audiences in Carlisle or elsewhere."

It is understood that strong objection was taken to the use of the text of scriptural quotations.

A STALIN REVIEW

Pathe Sound Record

The current issue of the Pathé Super Gazette contains an unusually interesting sound sequence (with Russian music) depicting Stalin taking the salute in the Red Square of Moscow on the occasion of a demonstration representative of Russian sports.

WINFIELD SHEEHAN ON FUTURE FOX POLICY

WINFIELD SHEEHAN

AN ENGLISH PRODUCTION PROBABLE

Films to Cost More

WHEN Winfield Sheehan was over here a year ago, he was laying down plans for the screening of "Cavalcade." He is in this country again, receiving the congratulations of critics in this country on the Fox achievement.

He told a *Kine.* representative of other plans which lie ahead, the making of a Dickens' story into a film—"The Tale of Two Cities," with Warner Baxter in the lead, and Frank Lloyd, director of "Cavalcade," directing. He hopes to make it in England early next year.

Lilian Harvey's Next

His more immediate task is to discuss with the leaders of the Fox producing organisation in France the making of "Music in the Air," which is to have English and French versions, with Lilian Harvey starring. This, of course, is the stage show produced in London by C. B. Cochran.

From Paris he goes further afield to Czecho-Slovakia and Italy.

Fox Goes Forward

Discussing American production plans, he declared that Fox had now shaken off its indebtedness, and that all was set full speed ahead. Janet Gaynor has been contracted with until 1937; "The World Moves On" and "The House of Connelly" are two big films in the forthcoming schedule. Lasky will produce another Lilian Harvey film in America. Comedy is going to loom large in the coming programme.

U.S. Recovery

Asked regarding the National Recovery effort in America, Mr. Sheehan said that the film Industry had accepted the scheme, and that a 36-hour week would be the rule in the studio, except for executives, stars and directors. This would mean an increased wage bill of about 30 per cent., and an all-round raising of the cost of the picture by 20 per cent.

He anticipated, however, that with greater leisure and money to spend the movie house would be more patronised, and that returns on the picture would be higher.

The new codes come into force on September 1, and Mr. Sheehan thinks they will work and be successful.

Apathy Causes S.O. Defeat — Lesson from Surbiton-Hornsey Campaign

THE Sunday opening defeat at Surbiton by 2,721 votes to 2,087 has dealt a nasty blow to the equanimity of exhibitors in the London suburban area which appeared safe for Sunday kinemas, for it illustrates the need for greater co-operation between exhibitors wherever Sabbatarian principles are to be challenged.

Little interest seems to have been taken outside the district in the fight put up by George Beyfus, proprietor of the Coronation, who was assisted by Stanley Bates, representing Oscar Deutsch, who is interested in the district. Victor Moss, who organised the campaign, had to contend with an opposition which spared no effort to attain its ends and created no little prejudice against the Trade by its misleading statements.

Leaflets showing working conditions, which ignored the statutory conditions imposed by the Act on exhibitors were freely distributed. Statements from the Trade Press dated as long ago as 1926 were revived and the trading accounts of several circuits issued in a pamphlet presenting the Industry in a most unfavourable light.

Neither the enthusiasm of Mr. Beyfus nor Mr. Moss was able to counteract the efforts of the Trade's opponents who employed some 30-40 canvassers and had a fleet of cars and captured all the hoardings available. Against this intensive campaign the Trade had only seven cars at their disposal on the polling day and only two guides and no canvassers other than those already mentioned.

Hornsey Campaign Opens

The next Sunday opening campaign opens this week at Hornsey, where the town's meeting has been fixed for September 7.

Victor Moss is in charge of the Trade organisation, and is already preparing an appeal to the electorate which numbers 50,494. Six kinemas are affected—the Hippodrome and Plaza, Crouch End, Finsbury Park Rink, Athenæum and Summerland, Muswell Hill, and the Regal, Hornsey.

TWO BEN JAY HALLS SOLD

Ben Jay has disposed of the Corner and Pavilion Cinemas, Tottenham, N., to J. W. Davies, Meard Street, W.

These two houses have formed part of Mr. Jay's circuit for the past eight years and he will in future confine his interests to the Mile End Cinema; Premier, Leytonstone, and the Astoria, Forest Hill, which he will control from 145, Wardour Street, W.

Northwich Bans Sunday Private Shows

Commercial kinemas may not be used for the private exhibition of films on Sundays.

This is the latest ruling of the Northwich magistrates. A local film society, in making an application to the local court a few days ago, pointed out that the shows would be confined to the members of the society, the general public being excluded. The films to be exhibited would be those which were not regarded as good commercial propositions in the ordinary sense, and the times of the performances would not clash with any religious services.

Inspector Davies, who opposed the application, said the kinema the society wished to use could not be opened on Sunday without the consent of the magistrates. If the exhibition took place in a private hall, and there was evidence of a fracture of the law, a prosecution would ensue.

The bench refused the application.

America To-day

Better Times in the States

AMAZING SLUMP FIGURES

FILM IMPORT RESTRICTIONS

THEATRE revenues have come back to those of this time last year. Actual figures prove this statement which is all the more remarkable because of the very hot weather of this summer. If conditions continue to pick up in the way of admissions, the theatres will come into their own once more. It will bear watching.

So far, admission prices have not been raised, and much care is being taken in all lines of the Industry to reduce costs to a minimum. Reconstruction plans are under way based principally upon the separation of production and exhibition. The trend is to turn back more theatres to independent owners, and do away with large circuits, once considered essential to the proper distribution of pictures.

Drop in Revenue

The Standard Statistics Co. have presented figures which demonstrate the gradual decline of picture business. For example:—

In 1930 the average weekly attendance was 90,000,000, and in 1930 for the same months it is estimated at 65,000,000. Weekly gross revenues approximated $36,000,000 against $65,000,000 for 1933. Admission charges, too, have dropped considerably, averaging 30 cents this year, instead of 40 in 1930. Decline in gross revenues has been 45 per cent. in weekly attendance, 28 per cent., and in admission charges 25 per cent. And so the news of a steady improvement during the past month or two is very welcome to the Industry.

An Imprudent Suggestion

Among the suggestions put forward in America to assist economic recovery was one which, if carried, would have led to reprisals in other countries.

It was seriously suggested by Abram Myers, chairman and general counsel of the Allied States Association that foreign films should be excluded entirely from the American market as a means of stimulating the picture production Industry in the States and assisting national recovery.

It was reported that Myers' action had the support of a number of leading figures in the American film business, but when the possibility of other countries taking action in return was weighed the clause was withdrawn.

The possibility of restrictions being placed upon the import of American films into England, where 70 per cent. of the films are American, convinced the committee that the move would be very imprudent.

"LON."

Stanley Holloway is to play Father o' Flynn in the Twickenham film, "Lily of Killarney," which Maurice Elvey is directing for A.P.D. release.

Robert Montgomery and Helen Hayes in ANOTHER LANGUAGE (M-G-M)

Thursday

Another Language (*M-G-M*)

Palace Theatre. **3 p.m.**

Helen Hayes and Robert Montgomery are co-starred in "Another Language," filmed from the Rose Franken stage success, which ran for more than a year on Broadway, and which was an equally big success in London. Its story concerns the oppressive effect of a middle-class family upon the happiness of a young girl who marries into it, a stranger to the customs of the household. Edward H. Griffith directed the screen version.

Miss Hayes, as Stella, the young bride who is more interested in sculpture than in family dinners, has a rôle strikingly different from her recent portrayals in "The White Sister" and "A Farewell to Arms." Montgomery, who comes to this picture direct from his success in "When Ladies Meet," plays the young husband, who is unable to shake off the influence of his selfishly adoring mother. The difficult mother rôle is played by Louise Closser Hale. This characterisation provides motivation for the plot and shows the domination of a well-intending mother-in-law who actually is the young wife's rival in her hold upon the son.

John Beal, who scored in the juvenile rôle of Jerry in the original stage presentation, repeats his brilliant performance in the picture. He is cast as the impulsive nephew, who rebels against family tyranny and complicates matters by falling madly in love with his young aunt Stella. Other members of the stage cast who repeat their rôles in the photoplay version of "Another Language" are Margaret Hamilton, Irene Cattell and Hal Dawson. The rôle of the father is filled by Henry Travers, whose characterisation in "Reunion in Vienna" was widely acclaimed. Prominent parts are also played by Willard Robertson, Minor Watson and Maidel Turner.

Tug-boat Annie (*M-G-M*)

Palace Theatre. **8.45 p.m.**

With Marie Dressler as Annie, the redoubtable feminine skipper of Puget Sound, and Wallace Beery as the irresponsible but irresistible Captain Terry, "Tugboat Annie" marks the first co-starring appearance of Miss Dressler and Beery since the memorable "Min and Bill."

Directed by Mervyn Le Roy, who directed "Gold Diggers of 1933," "Little Cæsar" and other hits, the new picture tells a vivid story of North-West American waterfronts, with the two central figures cast in inimitable rôles. Laughs, thrills, tears and tense drama all have their share in the narrative.

Miss Dressler plays the aggressive feminine tugboat captain, whose husband, Beery, is a shiftless drunkard. Throughout various entertaining episodes they are seen in hilarious quarrels and difficulties. Then their son grows up and becomes the captain of a liner. To save him from a wreck the "useless" father makes heroic sacrifice. Robert Young plays the son, with Maureen O'Sullivan in the juvenile romantic lead. Prominent rôles are also played by Willard Robertson, Tammany Young, Frankie Darro, Jack Pennick, and Paul Hurst. Much of the picture was filmed with actual tugboat thrills at Seattle Harbour. Hundreds took part in some of the film's spectacular scenes.

Among the story's highlights are the race for the wrecked ship, Beery's comical theft of the tug's hawser and its denouement, the stirring wreck sequence, the run of the tug to the rescue through churning seas, and Beery's "big moment" when he enters the firebox of a boiler to plug its leaking tubes and thus saves the endangered ship of his son.

Friday

Royal Demand (*Paramount*)

Carlton Theatre. **10.30 a.m.**

"A Royal Demand," based on a scenario by Jane Moorland and inspired by Yeames' famous painting, depicts the fierce conflict between Cromwell and the Royalists.

It was while visiting the art galleries of the country with this object in view that Jane Moorland saw at Liverpool the historic picture of a Roundhead putting his leading question to the little son of a Royalist. The picture suggested to her a historical reconstruction of the incident, and the project was developed into the new production.

The cast is composed of well-known British artistes, with Marjorie Hume and Cyril McLaglen in the principal rôles.

By permission of H.M. the King, Moorland Productions shot what proved to be some of their best scenes in the precincts of Hampton Court Palace—the first occasion, it is believed, that a Royal Palace has been used for the production of a talking picture.

"The Fatal Glass of Beer," a Mack Sennett comedy starring W. C. Fields, will also be shown on Friday morning.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Aug. 24 and Wed., Aug. 30

Monday

Into the Blue (*Zenifilms*)

Phoenix Theatre. **11 a.m.**

The initial offering of the new Zenifilms organisation is "Into the Blue," a musical romance which features the famous French actress Annabella.

"Into the Blue" is an English version of the film, "Paris-Mediterranée," which had an enormous success at its Paris première recently.

It tells a delightful story of how Annabella, a shop girl, and Anatole, a clerk, are each dreaming of the blue skies of the South of France and arranging to meet each other through an advertisement. A mistake in the rendezvous and Anatole's place is taken by Lord Kingsdale, who enables the charming Annabella to fulfil her longings. In hot pursuit comes Anatole, his disappointment slightly lightened by a chance acquaintanceship with Marison, a lively milliner. Jealousy prompts a series of intriguing developments, in the course of which Lord Kingsdale is denounced as an impostor. The dénouement, however, is satisfactory and the couples pair off happily.

The production was directed by Joe May, the English version being adapted by Maurice J. Wilson and Gerald Hobbs, and edited by John Gifford. In addition to Annabella, the cast includes such well-known Continental players as Jean Murat and Duvalles. The picture is outstanding for its musical and photographic qualities. The theme is at once gay, and tender, and the romantic situations work up to a thrilling climax.

Tuesday

Shorts (*Paramount*)

Carlton Theatre. **10.30 a.m.**

"Too Many Highballs," a two-reel Mack Sennett comedy featuring Lloyd Hamilton and Marjorie Beebe in a comedy of drink and castor oil. "Screen Souvenirs" (No. S2-10), which includes Admiral Dewey, Thomas A. Edison, Old New York, and "A Vampire's Toils."

"Easy on the Eyes," a two-reel Mack Sennett comedy featuring Franklin Pangborn and Dorothy Granger, the story of a would-be champion lover. "Moonlight Fantasy," introducing Vincent Lopez and his orchestra.

"Paramount Pictorial" (P2-11) introducing Dr. Roy Chapman Andrews, Radio personalities and the famous Danbury Fair. "The Aggravatin' B'ar," the fascinating film of a bear hunt.

His Private Secretary (*Gaumont-Ideal*)

Prince Edward Theatre. **3 p.m.**

"His Private Secretary" has as its theme the "office wife," that very efficient helpmate of the business man that is such a phase of office life to-day.

While the ability of women to successfully hold down jobs is an accepted truism, there are still folks who think that woman's destiny is home, children and the kitchen sink. Without stating a case either for or against, the film does demonstrate that rouged lips and brains are compatible; that a girl in business may have both appeal and a level head.

The leading players in this Showmen's Pictures Production are Evalyn Knapp and John Wayne, supported by Alec B. Francis, Natalie Kingston, Reginald Barlow, and Arthur Hoyt. Direction was made by Phil Whitman.

Moonlight and Melody (*Universal*)

Prince Edward Theatre. **8.30 p.m.**

After a long lull, following "The King of Jazz," Universal again turn to elaborate musicals with "Moonlight and Melody," the first of several musical romances to be presented by that company to the Trade this season. Universal's main intention in this picture was to offer a really sound romance, backed up by lavish spectacle, many song hits, a host of beautiful girls and an atmosphere of gaiety and fun such as the screen, with its vast possibilities, can offer.

In brief, the picture offers ten outstanding stars, culled from Hollywood, Broadway and the radio, eight song hits, a chorus of fifty beautiful girls drawn from the leading Broadway shows, a male singing chorus of fifty, many spectacular dancing and singing scenes and a dramatic romance that takes the principals from a village music store to the big shows of the great white way.

Wednesday

Diggers in Blighty (*Universal*)

Rialto. **10.30 a.m.**

"Diggers in Blighty" is a successor to Universal's recent feature comedy, "Diggers." Pat Hanna and George Moon are featured in a hilarious story which concerns the adventures of three "diggers" nome on leave in England from the front.

Song of Songs (*Paramount*)

Prince Edward Theatre. **8.45 p.m.**

Marlene Dietrich's new picture, "The Song of Songs," will be presented at the Prince of Wales Theatre on Wednesday, August 30, at 8.45 p.m. It will be presented at the Carlton Theatre at the earliest possible opportunity.

"Miss Dietrich," according to J. C. Graham, "gives her finest acting performance in the picture, which was directed by Rouben Mamoulian, the maker of such Paramount successes as Maurice Chevalier's 'Love Me To-night,' Fredric March's 'Dr. Jekyll and Mr. Hyde' and other outstanding pictures. After seeing what Mamoulian has accomplished with Miss Dietrich, I can definitely say that no exhibitor will fail to see the obvious box-office value of the production.

"The fine supporting cast of players includes such favourites as Brian Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright and Helen Freeman, and will remain within our midst for a long time."

"THIS IS THE LIFE"

TRADE SHOW DATE FIXED

British Lion announce that "This Is the Life" will be screened to the Trade at the Prince Edward Theatre on Thursday, September 7, at 8.45 p.m.

"This Is the Life" is a comedy with music written by Clifford Grey (of "Rome Express" fame), and directed by Albert de Courville. The stars are Gordon Harker and Binnie Hale, the famous star comedienne, who makes her film début.

It is stated that Mr. de Courville has repeated the transformation of a stage star into a screen star with Binnie Hale as he did with Jessie Matthews, whom he first directed in "There Goes the Bride." The supporting cast includes Betty Astell, Ray Milland, Jack Barty, Charles Heslop, Ben Weldon and Percy Parsons.

W. & F. SHOWS

Birmingham Dates

P. C. Balcon, W. and F.'s Birmingham manager, announces a series of four Trade shows at the West End Kinema commencing next week. "The Ghoul" will be shown on August 29; "The Prince of Arcadia" on August 30; "Early to Bed" on August 31, and "I Was a Spy" on September 1. It is hoped that Madeleine Carroll and Victor Saville (who is a Birmingham man) will make personal appearances on the Friday.

Wallace Beery and Marie Dressler in TUG-BOAT ANNIE which is being screened this (Thursday) evening, at the Palace Theatre by M-G-M

Laura La Plante and Percy Marmont in THE IMAGINARY LOVER (First National)

SEPARATE ARTS UNITED IN "SONG OF SONGS"

MARLENE DIETRICH'S NEW PICTURE

ACCORDING to advance reports from Hollywood, seldom, if ever, has any film that this city has produced represented such a union of the pictorial, histrionic, artistic, literary and musical fields as Marlene Dietrich's latest Paramount picture, "The Song of Songs," which is shortly to be presented to the Trade.

Any film starring Miss Dietrich is assured of a big head-start in pictorial quality to begin with, and its box-office value is realised by every exhibitor throughout. Directed by Rouben Mamoulian, who made Chevalier's "Love Me To-night," "Dr. Jekyll and Mr. Hyde," and other highly praised pictures, Miss Dietrich is said to give an outstanding dramatic performance. "The Song of Songs," incidentally, is the first Dietrich film with a director other than her discoverer, Josef von Sternberg.

From a histrionic standpoint, the picture is said to be exceptional for the performances of the supporting cast—Brian Aherne, Lionel Atwill, Alison Skipworth, Hardie Albright and Helen Freeman.

Besides the effective camera work always found in a Mamoulian production, the picture presents the famous statue of Miss Dietrich, executed especially for the film by the noted sculptor, S. Cartaino Scarpitta.

The picture was adapted from Hermann Sudermann's literary classic, and the musical score includes selections from Wagner, Bach, Tschaikowsky, Schubert, Beetnoven and other famous composers as well as a "torch" song sung by Miss Dietrich.

Heavy Paramount Production

Production on Paramount 1933-34 product, which calls for 65 feature pictures, has gone into high gear with six films before the cameras, giving work to hundreds of extras, in addition to the featured casts.

"The Way to Love," with Maurice Chevalier has some fifty extras on the set.

Mae West has started work on "I'm No Angel," which has a complete circus atmosphere.

The Four Marx Brothers continue on "Duck Soup," with more than 100 extras and a chorus.

"Too Much Harmony," with Bing Crosby, Jack Oakie and Judith Allen is still before the cameras with 25 extra, at work.

"Design for Living," with Miriam Hopkins, Fredric March and Gary Cooper the starring rôles, has started under the direction of Ernst Lubitsch.

Claudette Colbert has begun work in "Torch Singer," with an additional 2 extras.

LAURA LA PLANTE

EARLY SHOW OF FIRST ENGLISH FILM

So important is the new Teddington picture, "Her Imaginary Lover," considered that every endeavour is being made to accelerate production so that First National will be in a position to bring this big starring feature before the Trade at a very early date.

With four outstanding players in the leading rôles, headed by the fascinating Laura La Plante, there is every reason to believe that the picture will form a very strong drawing card. Already a great deal of attention has been focused on the shooting, and exhibitors have demonstrated their interest in the come-back of Miss La Plante by making numerous inquiries concerning the presentation.

The other members of the cast, such as Lady Tree, Percy Marmont, Bernard Nedell, Roland Culver (who was seen recently in "Head of the Family"), and Olive Blackeney, all have excellent opportunities.

It is felt that from a number of angles the film should claim the public eye, when it is remembered that the story itself is based on a very popular novel by A. E. W. Mason, and furnishes powerful romantic appeal.

The Government of Madras has appointed a committee to study the question of films and their relation to children and adolescents.

RESIGNATION OF PLYMOUTH MANAGER

R. E. EADY'S 28 YEARS IN THE INDUSTRY

R. E. EADY, who has been one of the best-known figures in the entertainment world at Plymouth for a good many years, last week resigned his post as manager of the Gaumont Palace. He stated that his resignation was prompted by the fact that he felt the tremendous work he had been doing necessitated a rest before undertaking fresh responsibilities, and that he was going to have a holiday before embarking upon a new enterprise.

Mr. Eady has been in the entertainment business for twenty-eight years, and has been associated with the theatre and variety, as well as with roller-skating and dance hall management. In the first decade of the century, when he ran a touring show called "Brandon's Gipsy Choir and Diorama," the Diorama consisting of a bi-unal lantern which showed coloured slides in series of sixty. One of the subjects was "A Tour Round the World," and there were series dealing with Scotland, Ireland and the Holy Land, the last named being for exhibition on Sunday evenings. Then Mr. Eady went into conjuring and toured England as Brandon Delmar, but the coming of pictures caused him to go into the kinema world. The first big picture he ever showed, Mr. Eady told the *Kine.*, was "A Trip to Mars," which was 800 ft. long.

Only a handful of touring companies thought the new living pictures worth while, but among them was Leon Vint, which concern in the course of time became Albany Ward Theatres, and later Gaumont-British. Mr. Eady first went to Plymouth about twelve years ago to run the present Palladium, in Ebrington Street, as a skating rink and dance hall, which in 1922 was converted into a kinema. Under Mr. Eady's management, it became so popular and successful that what had cost £16,000 to launch was sold nine years later to the Gaumont-British for £60,000.

When the Palladium and the newer theatre, the Savoy, came under the control of the Gaumont Picture Corporation, Ltd., Mr. Eady was appointed manager of both, and subsequently he was put in charge of the Gaumont Palace.

Mr. Eady is of opinion that the saturation point has now been reached in Plymouth, as the five largest kinemas can accommodate 14,000 people at one performance, or more than a quarter of a million during a week of eighteen showings. There are therefore more than enough seats for every man, woman and child in Plymouth to go to the pictures once a week.

Although business has been almost a passion with him, Mr. Eady has managed nevertheless to find time for a certain amount of public work, and for six years was a useful and prominent member of the Plymouth Board of Guardians.

KEYNSHAM PROJECT

NEW DIRECTORS JOIN BOARD

Arrangements are in hand for work to be started shortly in connection with the new kinema to be erected in Charlton Road, Keynsham, Bristol. The house will have a seating capacity of 900, there will be a stage with a depth of 26 ft., and a café. Outside the theatre there will be provision for the parking of cars.

Two important additions to the board of directors have just been made, these are Miss Gwendolen Wills, a well-known local lady, who will fill the office of chairman, and George Rees, who will undertake the general supervision of the house. Mr. Rees is a past chairman, and a present delegate of the Bristol C.E.A. branch. He is now running the Regent Theatre, Truro, and the Regent Kinema, Highbridge. The capital of the Keynsham company has been increased to £10,000.

"CAVALCADE" IN MANCHESTER

The Piccadilly Cinema, Manchester, announce a special première of "Cavalcade" on Friday evening, September 1. There will be one performance commencing at 8 p.m., and prices will be 5s. and 2s. 6d.

Robert Montgomery and Helen Hayes in ANOTHER LANGUAGE, which M-G-M are Trade showing to-day (Thursday)

BATH KINEMA CHANGES HANDS

HARRIS CIRCUIT ACQUIRE OLDFIELD P.H.

The Oldfield Picture House, Bath, will shortly change hands.

The new owners will be the Harris Kinemas, of Bristol, who already control four other kinemas. The head of this enterprise is Emmanuel Harris, formerly of the Whiteladies' Kinema, Bristol. Mr. Harris was one of the directors of the Beau Nash Picture House, Bath, before it was acquired by the present owners, Associated British Cinemas (A.B.C.), some three years ago.

We understand that a Bath resident will act as manager of the kinema when it has changed hands.

The Oldfield Picture House, which has been in existence for ten or twelve years, is owned by a local company.

PETERBOROUGH DEAL

CITY P.H. FOR J. BANCROFT

A new company has been registered under the title of Peterborough Amusements, Ltd., with Mrs. Bancroft and Mr. Jack Bancroft, of the Palace, Broadway, Peterborough, to acquire for Bijou Cinemas, Ltd., the City Picture House, Bridge Street, Peterborough. The company has a capital of £5,000, but information as to its activities and future policy has not yet been divulged.

The City Picture House was opened in 1927, and a few months later was taken over by Bijou Cinemas, who also control the Princess Cinema, Peterborough. Hugh C. Ryder is the manager.

BRITISH FILMS FOR FINLAND

During "British Week in Finland"—from September 4 to September 10—Finnish shops and department stores are to display British goods, Finnish kinemas will show films depicting various aspects of British life. Scenic and industrial films are in demand for the occasion.

The subjects of some of those selected are: The infinite variety of the British countryside, with striking contrasts between rural and urban scenes, St. James's Park and neighbourhood, the Port of London and leading industries, such as coal mining and the motor industry. A two-reel version of "Drifters," John Grierson's film epic of the North Sea, "features" life in the herring fisheries.

VALENTINO ASSOCIATION

TO BE ADDRESSED BY G. A. MINZENTY

G. A. Minzenty, who directed the first Moorland Films production, "A Royal Demand," has been invited to speak at the Seventh Commemoration Service of the Valentino Association.

He worked in close contact with Rudolph Valentino for three years, and after his death occupied his house for nearly twelve months. Mr. Minzenty intends touching upon many traits of Valentino's life as yet unknown to the public.

BRISTOL'S FIVE NEW KINEMAS

OPENING BEFORE END OF YEAR

5,000 More Seats

FIVE new kinemas, with a total seating capacity of 5,000, are being built in Bristol. Four of these are springing into being in Clifton, Westbury-on-Trym and Shirehampton, while the fifth, which is a reconstruction, is in the heart of the city.

The largest of these will be the Embassy, which has been built on a site in Queen's Avenue, Clifton. This has been designed by W. H. Watkins, of Clare Street, Bristol, and E. C. Morgan, of Cardiff, to seat 2,200 people.

The Westbury-on-Trym kinema is the Carlton, and it is nearing completion in Canford Lane. W. H. Watkin is also the architect for this house.

It is hoped to open the Savoy, the new house in Shirehampton, in the middle of September.

The fourth new house, at Knowle, is being built by R. J. Hurford, of Wells Road, and may be opened before the end of the year.

The rebuilding of the Queen's Cinema, in Peter Street, Bristol, will mean the establishment of the first all-new kinema in the city.

NEW RAMSBOTTOM SUPER

The New Royal Kinema, Ramsbottom, of which S. Ingham is secretary and manager, is due to open in October next. Kershaw Projector Co., of Leeds, have secured the order for the installation of Kalee No. 8 projectors, having a throw of 110 ft., and giving an 18-ft. picture. Western Electric 3A type talking picture apparatus will be installed.

CAPITOL, DIDSBURY, TRIBUTE

WARM ADMIRATION FOR A BEAUTIFUL HOUSE

THE Capital Cinema, Didsbury, Manchester, which was destroyed by fire last year, had a most successful reopening on Wednesday, August 16, when the ceremony was performed by Lady Stanley of Alderley. Gene Gerrard, Jessie Matthews and Sonnie Hale were amongst those who attended, and were introduced to the crowded house from the stage.

R. C. Roy, the proprietor, also spoke a few words. The programme started about 7.45 p.m., and did not conclude until 11 o'clock.

In kinema Trade circles the reopening was regarded as one of the most successful functions ever seen in the North, and many of Manchester's civic dignitaries attended.

A feature of the re-built Capitol is that it has been built with a maximum fire resistance, Mr. Roy being anxious to avoid a disaster similar to that which befell the former Capitol.

Mr. Roy and the leading contractors were warmly congratulated on the appearance of the house, both without and within, the four-manual Christie organ, the Holophane colour lighting, and the revolving stage and auto-drop lift and rising platforms receiving their full share of admiration.

The Empire, Exeter, which was the first kinema in the Cathedral City, is to close this week-end for a short period, during which time the theatre will be renovated and modernised.

Several thousand pounds are to be spent on the alteration.

Marjorie Hume and Cyril McLaglen are starred in A ROYAL DEMAND, which Paramount are Trade showing on Friday (see story p. 6)

NAVY WEEK TO BE CONTINUED

"Our Fighting Navy" Rules Heat Waves

REPORTS from theatres where Navy Week has been celebrated by the presentation of "Our Fighting Navy," prove once again that "Britannia Rules the Waves"—even when they are heat waves.

Messages which have been reaching the head office of Butcher's Film Service record big attendances and tremendous enthusiasm, which the widespread publicity which has been given to the naval celebrations no doubt did much to stimulate.

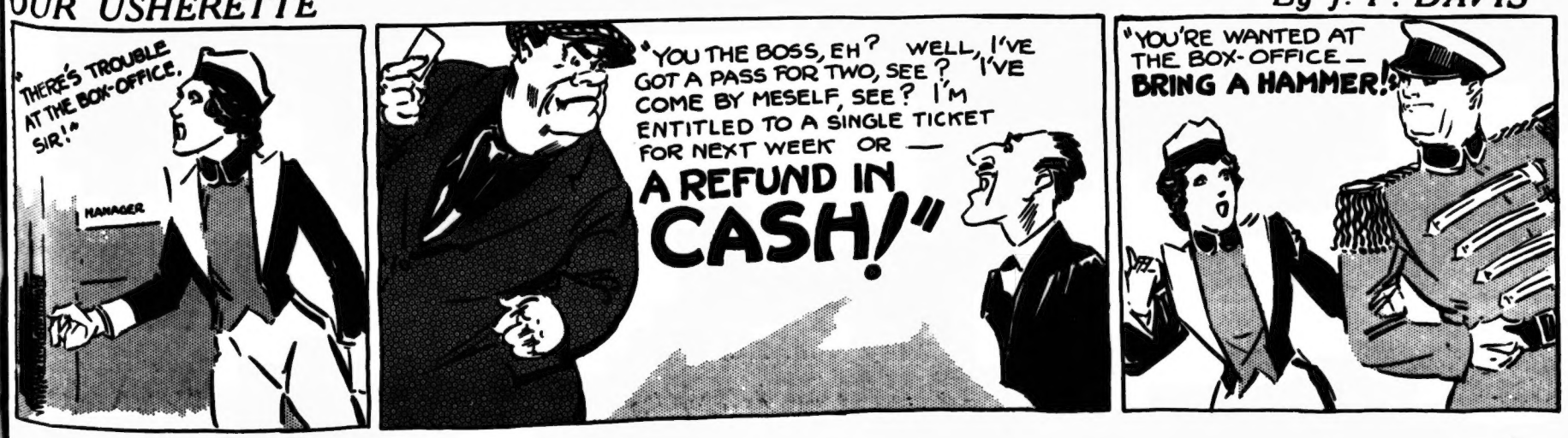
Officially "Navy Week" ended on August 12, but the current of enthusiasm which "Our Fighting Navy" has generated is working in another 40 picture houses this week, more than half of them in the Metropolis, thus bringing the list of London houses which have shown this film well over the 50 mark. It is notable also that despite its shorter length "Our Fighting Navy" ranks equally with the longer features as the star attraction which they "proudly present" to their patrons.

It is now showing at such first run houses as Gaumont Palace, Lewisham; Gaumont Palace, Hammersmith; Majestic, Clapham; Picture House, Croydon; Palladium, Balham; Coronet, Notting Hill; Hippodrome, Woolwich; Gaumont Palace, Streatham; Globe, Acton; Plaza, Watford; Broadway Palladium, Ealing; Canterbury, Westminster Bridge Road; Palace, Wandsworth; Tower, Peckham; Hippodrome, Crouch End; Globe, Old Kent Road; Shakespeare, Lavender Hill; Hippodrome, Putney; King's Hall, Penge; Mascot Cinema, Westcliff-on-Sea; Theatre Royal, Portsmouth; Empire, Southampton; Queen's Hall, Bushey Green; Elite Theatre, Kingston-on-Thames; Aberdeen Cinema, Scarborough; Majestic, Ely; Empire, Cardiff; Pavilion, Hoddesdon; Kinema (or Luxor), Twickenham; Electric, Barrow-in-Furness; Lion Cinema, Rotherhithe; Palace, Southall; Surrey County Cinema, Sutton; Rink Cinema, Sydenham; Theatre, Kennington; Royalty (or Richmond), Richmond; Empire, Plumstead; Empire, Mile End Road, and Palaceum, Commercial Road.

A new kinema is to be built at the Broadway, Sheerness, at a cost of £30,000. It will seat 1,200 persons, and will be called the Royal Palace Kinema.

OUR USHERETTE

By J. P. DAVIS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MANAGER
"YOU THE BOSS, EH? WELL, I'VE GOT A PASS FOR TWO, SEE? I'VE COME BY MESELF, SEE? I'M ENTITLED TO A SINGLE TICKET FOR NEXT WEEK OR —
A REFUND IN CASH!"
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"MOONLIGHT AND MELODY"

Scenes from Universal's gigantic musical production MOONLIGHT AND MELODY, which is to be Trade shown at the Prince Edward Theatre, on Tuesday, August 29, at 8.30 p.m. Ten stars, including Mary Brian, Leo Carillo and Lillian Miles, fifty of New York's most beautiful show girls, eight song hits and two bands are features of the big show

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Poem in marble conceived by the noted Italian sculptor S. C. Scarpitta . . . inspired by the beautiful Marlene Dietrich in THE SONG OF SONGS.

WEST END RUN TO BEGIN AT THE C

D WARD THEATRE W. ON WEDNESDAY AUG. 30TH AT 8.45 P.M.

OF

Marlene

DIETRICH

IN THE

SONG OF SONGS

A ROUBEN MAMOULIAN Production

WITH

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OF "LE MILLION" FAME

Lyrics sung by Val Rosing

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RCA REPORT SHORTLY

BETTER TIMES AHEAD

Drop in M-G-M Profits

By Our City Editor

IN view of the success of the Radio Exhibition now in progress at Olympia, particular interest attaches to the report of a company such as the Radio Corporation of America. In addition to its interest in wireless sets, radio-gramophones and broadcasting (through its subsidiary, the National Broadcasting Co.), there is its operations in connection with sound motion picture apparatus, which makes its accounts of considerable interest to *Kine.* readers.

It is understood that the report of the Radio Corporation of America is now available in the States, but the mails have not yet brought this interesting document to this country. It will be remembered, however, that the last balance-sheet showed a very large excess of liquid assets and the undivided profit and loss surplus remains even now at a substantial figure of 8,582,973 dollars.

For the quarter ended June 30 a net deficit of 790,048 dollars was reported, which is considerably higher than that shown for the quarter ended March 31, when it stood at 478,164 dollars.

It is quite possible, therefore, that this tendency of decreased earnings which has continued for some time past, may be abated and that the company may soon issue figures of a more encouraging nature.

Parent and Subsidiary

Loew's Incorporated, another prominent American company, reports for the period of 40 weeks ended June 8 a net profit of 2,583,527 dollars, equal to over £500,000 sterling. For the 28 weeks ended March 16 this item was 2,036,603 dollars.

Its associated company, Metro-Goldwyn Pictures, reports a substantial decrease in profits for the quarter ended June 8. The current profits amounted to 330,362 dollars, and for the corresponding period of last year a profit of 1,351,823 dollars.

Prestatyn Shareholders' Meeting

An extraordinary general meeting of Prestatyn Palladium, Ltd., was held at the registered office, North House, 17, North John Street, Liverpool, on Tuesday, August 22, for the purpose of considering a report submitted by the directors dealing with the position of the company consequent upon the entry of a firm (mortgagees) into possession of the Picturedrome and the café and shops situate at High Street, Prestatyn, Flintshire.

Hulme Hippodrome, Ltd.

The prospectus only of a company proposed to be registered under the title of the Hulme Hippodrome, Ltd., has been filed at Somerset House. It is proposed to acquire the lease of the Hippodrome and Floral Hall, Preston Street, Hulme, Manchester, and the Junction Theatre, Warwick Street, Hulme. The purchase price of the leases is £3,000, to be satisfied by the allotment to the vendors (Jonah Lever and Cyril Lever), or their nominees of 3,000 fully paid ordinary shares of £1 each. Preliminary expenses are estimated at £500. The company is to have a share capital of £10,000 in ordinary shares of £1 each.

The proposed directors are:—Jonah Lever (chairman), Hippodrome Buildings, Oxford Street, Manchester (managing director of Gaiety Theatre, Manchester); Samuel Fitton, Lombard House, 48, Brown Street, Manchester (chairman of Gaiety Theatre, Manchester); Cyril Lever (managing director), Moorfield, Moor Lane, Kersal, Manchester. Cyril Myers, A.C.A., is to be the secretary, and the registered office is to be at Hippodrome Buildings, Oxford Street, Manchester.

Greater Business Activity

Dealers on the Stock Exchange who concentrate on the Kinema share section had more business than usual to contend with during the past week. Great activity was seen in most of the leading shares, which brought about a consequent rise in the majority of the issues. There were, however, a few declines, but these did not influence the general tendency to any great extent.

The shares of Gaumont-British and its subsidiary, General Theatres, were well favoured and all issues recorded an upward movement with the exception of the new 4½ per cent. Debentures of Gaumont, which, in spite of a fair amount of business, finally closed at last week's level. General Theatres 6½ per cent. Debentures were outstanding, the stock rising 15s. to £97½ on the week.

British International Pictures were in demand, and both the Ordinary and Preference shares showed an appreciation of 4½d., while Madame Tussauds Preferred Ordinary rose by the same amount, but other issues of this concern were unchanged.

Shareholders of Moss Empires' are still evidently pessimistic and under the influence of the recent announcement that the dividend on the Preference shares, due on June 30, was to be deferred, considerable selling has taken place. The Preference shares now stand at 8s. 1½d., which is a decline of 10½d. on the week, while the Ordinary shares at 7s. 10½d. show a depreciation of 7½d. On the other hand, the Debentures were marked up £2, probably with the intention of attracting business, but no stock changed hands, as for the rest month or so.

Baird Television Deferred shares experienced a slight setback and P.C.T. issues were generally lower on balance.

NEW PRIVATE COMPANIES.

Mobile Talkies and Sound Equipment, Ltd.—Registered August 5. Capital, £1,000 in £1 shares. Kinema proprietors, manufacturers of mobile kinema talking outfits, etc. The directors are:—Allan W. Moir, Percival S. Harris, Mrs. Mabel S. Moir, Mrs. Lilian A. Harris, all of Bristol. Remuneration: As fixed by the company. Secretary: A. W. Moir.

Epalite Mirrors, Ltd.—Registered August 12. Capital, £2,000 in £1 shares. To acquire the Trade Mark No. 538,853 and Letters Patent granted or to be granted under receipts Numbered 664 and 12,223 in the name of Arnold E. Williams, and to carry on the business of the manufacture of "Epalite" mirrors; manufacturers of and dealers in kinematograph machines, spares, etc. The directors are:—Arnold E. Williams (permanent chairman), Bills Lane, Shirley; Louis Greenhill, 6, Farquhar Road, Edgbaston, company director; and Geoffrey Round, 39, Philip Victor Road, Handsworth, Birmingham, electro plate manager. Registered office: 2, Hall Street, Birmingham.

Bermondsey Star Cinema, Ltd.—Registered August 14. Capital, £1,500 in £1 shares. The directors are:—Manindranath Mullick, 62, Wood Vale, Forest Hill, S.E.23; Paul Azavedo, 15, Pasture Road, North Wembley, Middlesex. Solicitors: Wild and Son, 26, Budge Row, E.C.4.

Grand Theatre, Croydon (1933), Ltd.—Registered August 16. Capital, £5,000 in £1 shares. To acquire from Wm. S. Robinson the lease of the Grand Theatre, Croydon. The subscribers are:—Wm. S. Robinson, 72, Shirley Road, Croydon, theatrical proprietor; Albert F. G. West, Cloudsley House, Rochester, Kent, theatre manager. Secretary (pro tem): E. A. Wood. Solicitors: Bevan and Co., 12, Broad Court, Bow Street, W.C.2. Registered office: Grand Theatre, Croydon, Surrey.

John Holliday and Sons, Ltd.—Registered August 17. Capital, £5,000 in £1 shares. Theatrical contractor and manufacturer of upholsterers' trimmings. The directors are:—Rebecca Holliday, Gladys Williams, John C. Holliday, Thos. Cane, Edith Dibb. Secretary: Miss E. Dibb. Solicitors: Hyman Isaacs, Lewis and Mills, 7-8, Thavies Inn, E.C. Registered office: 12, Little Britain, E.C.1.

Hunstanton Cinemas, Ltd.—Registered August 18. Capital, £3,000 in £1 shares. Proprietors and managers of kinemas, theatres, etc. The permanent directors are:—Richard G. Balls, 3, Boswells Drive, Chelmsford; Geo. Baxter, address not stated. Qualification: £250 shares.

Princes Picturehouse (Liverpool), Ltd.—Registered August 19. Capital, £1,000 in £1 shares. Objects: Proprietors or managers of kinematographic theatres, music, concert and dancing halls, theatres, etc. The provisional directors are:—Alfred Ellison, 1-3, Stanley Street, Liverpool, C.A., and Albert R. Pye, 75, Heyville Road, Bebington, Ches., accountant's clerk. Secretary: Alfred Ellison. Solicitors: Yates and Co., Liverpool. Registered office: 1 and 3, Stanley Street, Liverpool.

BANKRUPTCY.

George Edward Halbert, 19, Park Drive, Loo Las., Skewen, Glamorganshire, late kinema proprietor.

The public examination of this debtor took place at the County Court, Wind Street, Neath, recently. According to figures returned there was a deficiency of £323 16s. 6d. Debtor stated that in 1929 he took over a kinema business at Aberkenfig. He had no capital at that time, and estimated that he lost £190 on the venture. Subsequently he acquired an interest in the Pavilion Cinema, Skewen, but that undertaking had not been profitable. The failure was attributed to depression in trade, ill-health, and loss of trade through inability to convert a kinema from silent to the talking films. The examination was adjourned.

EMPIRE, WALSALL

OPENING THIS WEEK

Walsall magistrates have granted a singing, music and dancing licence for fourteen days in respect of the old Temperance Hall in Freer Street, now in course of reconstruction, to be known as the Empire Picture House.

On behalf of T. Jackson, the owner, A. V. Haden explained that he could only hope for a temporary authority and would have to apply for an annual licence later. He added that the reconstruction work was approaching the completion stage, and that the building, which had cost about £13,500, would be opened on August 24. The hours asked for were between 11 a.m. and 11 p.m. and the dances, as in the case of the old Temperance Hall, would be held in the basement, where there would be a café.

CAMBRIDGE THEATRE

TO BE CONVERTED INTO KINEMA

The New Theatre, Cambridge, is to be converted into a talkie kinema. Plans, prepared by G. P. Banyard, architect, Market Street, Cambridge, have been finally approved by the Licensing Committee.

It is proposed, among other things, to instal the projection room behind the screen on the present stage.

"CAVALCADE" GOES WELL

"Cavalcade" has not merely opened in great style in the Irish Free State at the Grand Central, Dublin, but is likely to run for five houses per day for a month.

In the Courts

ASSISTANT MANAGER SENTENCED
Theft from Hull Kinema

THE twenty-two-year-old Hull assistant manager, Frederick D. Turner, who appeared at the Hull Police Court last Wednesday, August 9, charged with the theft of £110, the property of the Eureka Picture Hall Ltd., again appeared to answer the charge. The money, which was stolen from the Mayfair Theatre, was later discovered hidden in the organ chamber. Turner was fined £20 or three months in the second division, and ordered to pay £1 per month.

SHARE MOVEMENTS

	Last week.	This week.	Movement
A.B.C. Ord. 5s.	3 6	3 7½	+ 1½
,, ,, 7½% Pref.	17 1½	17 7½	+ 6
A.P.P.H. Ord.	23 –	23 6	+ 6
Assoc. Talk. Pic. Ord. 5 –	– 4½*	– 4½*	—
Baird Televis. 10% Prefd. Ord. 5/–	1 1½	1 1½	—
Baird Televis. Defd. Ord. 5/–	1 6	1 4½	— 1½
Blackpool Tower Ord. £1	65 –	65 –	—
Brit. Cine. Theat. Ord. 10 –	4 1½	4 1½	—
,, & Dom. Defd. 1 –	– 4	– 4	—
,, ,, Prefd. Ord.	3 –	3 –	—
,, In. Films (Props.) 10 – Ord.	– 4½	– 4½	—
,, Inter Pic. 5 – Ord.	3 7½	4 –	+ – 4½
,, ,, ,, 8% Pref.	20 –	20 4½	+ – 4½
,, Lion Pref. Ord.	2 6	2 6	—
,, ,, Def. 4d.	– 3	– 3	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
,, ,, 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10 – pd.	9 3	9 3	—
Gaumont-British Ord. 10 –	13 6	13 10½	+ – 4½
,, ,, "A" Ord.	6 1½	6 4½	+ – 3
,, ,, 5½% new Pref.	18 6	18 9	+ – 3
,, ,, Converted Pref.	18 6	18 10½	+ – 4½
,, ,, 4½% New Debs.	£93½	£93½	—
General Thea. Pref.	12 3	12 4½	+ – 1½
,, ,, 6½% 1st Mort. Deb.	£96½	£97½	+ 15
Ldn & South Super Cin. 2 -Ord.	– 3	– 3	—
Mdme Tussauds 1 – Def.	2 6	2 6	—
,, ,, £1 Cum. Pref. Ord.	25 1½	25 6	+ – 4½
,, ,, 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Moss' Empires £1 Ord.	8 6	7 10½	— 7½
,, ,, £1 Cum. Pref.	9 –	8 1½	— 10½
,, ,, 6% Deb.	£100	£100	—
,, ,, 4% Perp. Deb.	£62½	£64½	+ £2
P.C.T. Ord. 10 –	18 9	18 9	—
,, 7½% Pfd. Pf. Ord.	23 –	22 9	— 3
,, Cum "A" Pref. £1	27 3	26 6	— 9
,, ,, "B"	25	24 6	— 6
,, 6% 1st Mort. Deb.	£105½	£105½	—
,, Const. 7% Pref.	22 6	22 6	—
Stoll P.T. Corp.	3 –	3 3	+ 3
United P. Thea. 10% Pref.Ord.	– 3	– 3	
,, ,, ,, 7% 1st Mort.Deb.	£53½	£53½	

£1 Shares unless otherwise stated *Nominal.

MEN AND MOVEMENTS

Capt. Riego's Appointment—Promotion for Dennis Martin —Cyrus Garside to manage Regent, Hayes—Winner of Regent Circuit's Quota Drive

Capt. Riego has been appointed to the management of the West End Cinema, Whitmore Reans, Wolverhampton, where he succeeds R. Matthews. Capt. Riego has many years' experience in the entertainment world, having toured the principal halls of the British Isles, Europe and the Dominions with his speciality musical turn, "Capt. Riego and Mademoiselle Chevalier," in which the subject of our note demonstrated his skill by playing on two pianos at the same time, whilst his partner provided the vocal part of the act. Later, he became musical director to Fred Karno, after which he became associated as M.D. at the Theatre Royal, Whiteladies and Castle Street, Bristol; the Grand Theatre, Tamworth, and as organist at the Elite Theatre, Nottingham. Capt. Riego, whilst at Nottingham, was also associated with two halls on his own account. He is a well-known Freemason.

Dennis Martin, ballroom manager of the Capitol, Wembley, has been promoted manager of the kinema. He brings a wealth of versatility to the job, for he has been at different times in his career operator, orchestral player and stage performer. One of his first duties as manager was to introduce to the patrons the new organist, Clifford Knight, F.R.C.O., who has played at the Grange, Kilburn; the Pavilion, Shaftesbury Avenue; the Forum, Liverpool, and other kinemas.

Eric Spruce, who has succeeded Reginald New at the console of the Compton organ at the Beaufort Cinema, Birmingham, has made a successful début in his new appointment, his special all-British interludes finding favour and being greatly appreciated by the Beaufort audiences. As a pupil of the City Organist of Stoke-on-Trent, he had the privilege of deputising many times whilst still in his teens. From organist to choirmaster, he then turned his attention to kinemas, and in 1930 was appointed organist of the Rink Cinema, Smethwick. Continuing with the Gaumont-British enterprise, he was later appointed to the organ of the Gaumont Palace, Birmingham, from which he went to their new house, the Gaumont Palace, Coventry. Upon the Gaumont Palace being built at Wolverhampton, to replace the old Agricultural Hall, Mr. Spruce was selected as solo organist there, a position he retained until succeeding Mr. New at the Beaufort Cinema on Bank Holiday Monday. Mr. Spruce is to continue the broadcasts from the Beaufort which were made such a popular feature by his predecessor, and will make his début upon the air in a special interlude on October 6.

R. Morley, who has been appointed to succeed W. E. Pelley as manager of the Chantry Picture Palace, Sheffield, has been associated with the Industry for many years in Manchester and the North, where he has held appointments at North Shields, South Shields and Newcastle-on-Tyne. He comes to Sheffield from Newcastle, where he has been resident manager for the Benwell Theatre Co., Ltd.

Roland Matthews, manager of the West End Cinema, Wolverhampton, will shortly be leaving this town for Cardiff, where he has taken over the lease and managing directorship of the Hippodrome in West Gate Street. This house, with a seating capacity of 1,300, is due to reopen in September.

Frank Riego, manager of the Plaza Cinema, Stockland Green, Birmingham has been successful in obtaining first prize with his Alsatian, Gertdorsida, at the Brewood Open Show during the past week. Altogether he obtained no fewer than four awards with this dog.

Cyril Taylor, late manager for two years of the Palace, Wells, has kinema experience extending over many years. He is fully competent in all branches of management and a specialist in advertising publicity and stunt promotion. Some of the most attractive throwaways we have seen have been produced by him. In addition, Mr. Taylor has practical experience as a projectionist and technician and has several "Bright Ideas" to his credit. At the moment, Mr. Taylor is out of a position and is open to receive a manager's post in any part of England or Wales, and proprietors wishing to get into touch with him should apply to Priory House, Hoylake Road, Moreton, Cheshire. Judging from the many references as to his ability, he would be a desirable acquisition for the majority of houses.

Geoffrey Keith has been appointed solo organist at the Empire, Aldershot, for County Cinemas, Ltd. A pupil of Alex. Taylor, Geoffrey Keith is one of England's youngest theatre organists, being only 19 years of age. He was formerly with the Bernstein circuit for two years, having played at the Rialto, Enfield; Rialto, Leytonstone; Empire, Willesden, and the Granada, Tooting, and previous to that, with Gaumont-British and Madam Tussaud's Cinema.

Cyrus Garside has been appointed manager of the Regent Cinema, Hayes, Middlesex. He has had wide experience as a showman. Before entering the kinema industry he made several tours in grand opera.

Thomas W. Willis, who has been appointed assistant manager to Henry Raymond at the Empire Theatre, Birmingham, comes from the Empire, Liverpool, where he occupied a similar position.

H. Large, who has been acting as assistant manager of the Regal Cinema, Swindon, has been appointed to a similar position at the Gaumont Palace, Cheltenham.

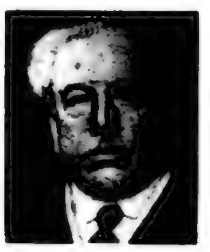
L. Tyne Chapman, who has been appointed manager of the Picture House, Erdington, is late manager of the King's, Wimbledon, and not the King's, Walthamstow, as stated in last week's *Kine.*

Arthur Cussins, manager of the Metropole Theatre, Snow Hill, Birmingham, has been the recipient of many congratulations during the past weekend upon his success in winning the first special five weeks' quota drive for the best increase of business shown at the halls under the control of the Regent circuit. For this achievement Mr. Cussins receives a cheque for three guineas. Prior to his appointment to the Metropole management with the Regent circuit, Mr. Cussins was assistant manager of the Gaiety Cinema, Birmingham.

A. Mortimer, lately associated with the staff of the Savoy Cinema, Breedens Cross, King's Norton, Birmingham, has joined the T. R. Wood circuit at Bilston as house manager to Coun. T. Wood at the Palace Theatre, Bilston.

Miss Dorothy Piper, publicity and advertising manager of Holophane, Ltd., the colour lighting experts, will be away on holiday from August 30. She is cruising the Mediterranean on the *Homeric.*

G. H. Barber, J.P., the veteran exhibitor-airman, of Tunstall, Stoke-on-Trent, is now touring Russia.



Coun. T. R. Wood, the veteran showman of Bilston, who has this week been elected a J.P. for the County of Staffordshire, is one of the busiest men in the Bilston area in matters of business and of the municipality. Commencing in the exhibiting world as far back as 1896 at Bilston, he now, with the exception of one hall, controls the whole of the entertainment interests in the town, together with halls at Bradeley and Wednesbury. He is a Cinema Veteran, a Rotarian and is the town's Charter Deputy Mayor. As a county councillor he is connected with a number of committees of Staffordshire and is a chairman of the South Staffs Smallpox Board, and now, to make his day the fuller, he has been honoured by the appointment to the rank of J.P.

DICKIE AGAR CONVALESCENT

The innumerable friends of First National's genial salesman, Dickie Agar, will welcome the news that he is now well enough to proceed to Cliftonville, where it is hoped that the sea breezes will put the finishing touches necessary to his complete recovery from his unfortunate accident. Mr. Agar has passed through thirteen weeks of pain, but his indomitable will has helped very considerably to hasten his recovery, and it is now hoped that his ever-welcome face will be seen again upon his territory before the end of September.

ERIC HAKIM WEDS

Eric Vivian Earl Hakim, managing director of Cinema House, Ltd., was married on Friday at Henrietta Street Registry Office to Miss Nina Vanna, the Russian film actress. Mr. and Mrs. Hakim are spending their honeymoon in Monte Carlo.

GLASGOW WEDDINGS

Joe Marks, Radio's manager, announces that his forthcoming marriage to the Canadian lady—Miss Helen Ziff—will take place towards the end of October.

Willie Martin, who is on the outdoor staff of P.D.C. Glasgow office, is receiving congratulations on his forthcoming marriage. Willie, who has been in the Trade for many years, first with Stoll, then First National, before joining P.D.C., is to be married in the Rhul Tea Room, Sauchiehall Street, Glasgow, on Friday, September 1, to a young Glasgow lady, Miss Mary Ramsay. The *Kine.* joins in extending the best wishes to the young couple.

D

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BIP
PICTURES are PRE-EMINENT

Stanley LUP
Thelma TOD

YOU MADE ME LOVE YO

You Made Me Love You

Wardour. (B.I.P.). Cert. —. 6,381 feet.
Stars: Stanley Lupino and Thelma Todd.
Director: Monty Banks. February 12, 1934.

[illegible] farce obviously inspired by "The Taming of the Shrew," with Stanley Lupino giving knockabout performance which will rank as his best yet. Thelma Todd a "natural" for feminine [illegible] series of [illegible] Comedy music, lavish mounting. Gilt-edged money-spinner for all showmen.

Here is a production that is a [illegible] of this type. At its best, Thelma Todd giving all she's got in the way of comedy, and a number of incidents [illegible] touches that [illegible] genius for handling this class of entertainment. Even if it is admitted that the picture is a trifle [illegible] there is absence of pep after the first [illegible] feels, several of the sequences raising peal on peal of helpless laughter at the frantic show.

Stanley tumbles, stumbles, sings, dances and revels [illegible] while Thelma, after her fashion, follows his lead exactly as necessary. Supporting parts are all sketchily filled in, but there is a delicious sequence in which Monty Banks (himself) emerges as the driver of an atrocious old crock. In his few moments he steals the picture in no uncertain manner!

The most extravagant of the comedy scenes defy description, but there is a sequence in a farmyard to which Stanley contributes all he knows, while Thelma gets her turn in a whirlwind house-wrecking episode. Many incidental gags—some new ones at that—contribute to the jollity, and the music is catchy and haunting. Film is lavishly mounted, well lit and photographed, and assembled just as swift-moving farce ought to be.

"The DAILY FILM RENTER"

You Made Me

Wardour British (no certificate) Banks. Featuring Stanley Lupino

HIGH-PRESSURE comedy with theme song, vigorous romance tion. Thelma Todd not only gra alluring presence, but gives it p with a delightful foil fo The staging and the wholesale crockery smas vim that will [illegible] for the majority, this destined to score a certain popula

Acting.—Thelma Todd is simpl brings all her wide American happy [illegible] Lupino is irrepressible form an effective combination, the repetition. John Loder, Gerald and Charles Mortimer provide th team.

Production.—The success of th absence of pretence; it sets ou remains in the same lively, boi throughout [illegible] every foot [illegible]. Monty Banks makes and handles his co-stars with a and hilarious gags to register w times the slapstick situations w failure impossible. Music, too, the [illegible] adding to its ga excellent.

Settings and Photography.—T make a fruitful field for fooling, tail smoothly into the developm first-rate.

Points of Appeal.—Excellent bright story, lively treatment, petent direction and presentati

WARDOUR.
(BRITISH.)

"YOU MADE ME LOVE

tion. 6,381 feet=70 mi tainment. Fast-moving situations, amusing dialog introduced with good effect smashing sequence, but it Stanley Lupino's engaging tile performance, and sing and excellent comedienne. the supporting cast. A c Tom Daly, son of a music hit. He later discovers th that he and his father however, is determined t her father from ruin, wh but although Tom tries grounds for divorce. Fo loves him. Settings ma studio, country inn, we lighting are very good.

...ve You

Directed by Monty Thelma Todd. 6,381

...bright story, tune... ...and excellent presenta... ...the picture with he... ...and furnishes Stanley ... knockabout fooling, ... executed with a ... ...British effort is ...

...wishing as Pamela, and ...perience to bear in h... ...Stanley ... Tom, and the two form ...ess of which calls for ...

...winson, James Carew ...hard-working supporting ...

...comedy is the refreshing ...a slapstick vein and ...and exhilarating key ... the bright story, ...use of ...press that allows the new ...the maximum effect, and ...an accuracy that makes ...plays an integral part ... and the photography is ...

...exteriors are designed to ...and the good exteriors dove... ...Technically the film is ...

...work by box-office stars, ...motous slapstick, and com...

"KINE WEEKLY"

"YOU MADE ME LOVE YOU"

Hilarious semi-farce of irrepressible husband's taming of tempestuous wife. Thelma Todd shares the honours with Stanley Lupino, whose [illegible] being the display of excellent comedy ... primful of laughter born of racy dialogue and diverting incident.

Stanley Lupino is first at the top of his ... laughter, and a savoury relish in the shape of the Grecian Thelma Todd is the equally palatable ingredient in a veritable feast of comedy.

To carry the metaphor still further, ... courses have been so well seasoned ... pared and cooked by the supreme chef of farce films Monty Banks, that those who partake of the repast will have their appetites appeased, leaving a ... of satiation.

A fine comedy team in one of the brightest, snappiest, merriest yet turned out from the B.I.P. mint. "You Made Me Love You." Wardour. British. B.I.P. Director and ... above 6,381 ft. "A" ... licate.

General appeal: Excellent. F. S. J

"THE ERA"

Wardour

Reference No 24. "You Made Me Love You"

British 6381 ft -70 mins. Comedy. Directed by Monty Banks. Trade shown August 3rd, 1933.

LEADING PLAYERS Stanley Lupino, Thelma Todd, John Loder, Gerald Rawlinson.

A bright comedy, lively in movement & with an abundance of hilarious situations & funny dialogue. Stanley Lupino sings a couple of songs which are likely to become popular, & executes an eccentric dance. Thelma Todd makes a great hit.

PRODUCTION ... Very good. STORY INTEREST. Good. HUMAN INTEREST Good.

SPEECH & RECORDING. Good.

PLACE & TIME. England; present.

ACTING Stanley Lupino has never been so successful. Thelma Todd is well photographed & makes a perfect foil.

APPEAL ... extremely funny comedy which should be a success anywhere.

"IMPARTIAL" FILM REPORT

"YOU MADE ME LOVE YOU"

WARDOUR. BRITISH. 6,381 FEET. CERT. NOT STATED. RELEASE: NOT FIXED
DIRECTOR Monty Banks. LEADING PLAYERS Thelma Todd, Stanley Lupino.
RECORDING SYSTEM Not stated.

Farce with music. Happy-go-lucky story of song-writer's tribulations in wooing and winning ... girlfriend. Development ... familiar lines of ... with ... spirited fooling, breezy farce and ultra-hearty knockabout, put ... pace and vigour, together with catchy song or two and occasional touch of drama. Versatile performance by lemidine star proves dominating angle of ... appeal, this presenting amusing alternations from disarming coyness ... vitriolic ... Experienced ... adequate all-round technique ... Safe booking for the ... supporting portrayal, good sets, ...

Concocted according to ... Lupino-Banks formula of musical comedy, knockabout and farce put over with the ... and at least ... picture makes no other bid than for the indulgence of the masses achieves the ultimate in wholesale destruction. It is notable in that it features Thelma Todd in her first British talkie, especially seeing that Miss Todd carries off the acting honours in a versatile comedy study of a shrewish young miss out to teach her unwanted hubbie a lesson, the latter rôle being played on familiar lines by Stanley Lupino.

"THE CINEMA"

...OU." Sound on film and all dialogue. Good reproduction marks for all classes. Excellent light entertainment, with a rapid succession of funny gags and ...edy, and bright characterisations. A few snappy songs are ... There is a touch of slapstick in the form of a crockery-... all good fun, and the film has few, if any, dull moments. ...rsonality is well exploited. He gives a bright and versa... a few songs with punch. Thelma Todd is an attractive ...ce meeting with a beautiful girl in a traffic-jam inspires ...James Carew, John Loder, and Gerald Rawlinson head ...publisher, to write a song about her, which proves a great ... she is Pamela, sister of his old friend, Harry Berne, and ... unable to cope with her unmanageable temper. Tom, ...arry her, and they lead her to believe that she can save ...s heavily indebted to Tom, by marrying him. She agrees, ...erything to tame her, he eventually decides to give her ...wing this, Pamela learns the truth, and realises that she ...y consist of palatial rooms in a mansion, broadcasting-...ing, street and motoring scenes. The photography and ...elease date not fixed.

"C.E.A." FILM REPORT

...PINO

...DD in

...OU

Variety

You Made Me Love You

(BRITISH MADE)

Probably the fastest farce with music ever produced in this country. Not only has it speed, but considerable class.

Story is a modern adaptation of 'The Taming of the Shrew.' Situations are humorously ludicrous, commencing a moment or two after the picture starts and carrying through continuously until the last spasm necessary for the clinch.

Stanley Lupino is a popular draw here. Thelma Todd (American), as the shrew, was a runner-up such as could not be commandeered among native talent.

There is a scene in which Lupino brings his vixenish wife home to his 'folks,' who are hired from a theatrical agency. These pseudo relatives are played by Hugh Wright as the father, Charlotte Parry as the mother, and Arthur Rigby, Jr., as the brother. They give the wife a taste of what she is apparently in for, that is a wow to the audience which is in with the plot. Even the director has a bit well worth the time.

'You Made Me Love You' gives every indication of being 100% entertainment value in this country and looks like a bet for America.

Jolo.

Directed by Monty Banks

WARDOUR FILMS LIMITED

Head Office: 130a Mortimer Street, London, W.1

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Avenger, The (Pathe)—American.	73 min. (A)	Ralph Forbes, Adrienne Ames, Arthur Vinton.	Crime drama, the fantastic story of which is put over with entertainment and conviction by a capable and attractive cast. Good atmosphere and detail.	Good average two-feature programme booking. Unsuitable for children.
Captured (Warner)—American.	72 min. (A)	Leslie Howard, Douglas Fairbanks, Jnr. Margaret Lindsay.	Triangle drama, the emotional appeal of which finds expression in the vivid atmosphere of a German prison camp. Development stereotyped, but acting sincere, and thrills popular.	Very good general booking, with office angles in the stars. Ju... appeal nil.
Damaged Lives (D. Diamond)—American.	80 min. (—)	Diane Sinclair, Lyman Williams, Jason Robards.	Propaganda drama, passed by the London, Middlesex and Surrey County Councils, which exposes the evils of a delicate social problem through the medium of sincere drama. Good acting, and understanding treatment.	Good subject for specialised treatment and presentation. Not for childr...
Dance Hall Hostess (Gaumont-Ideal)—American.	73 min. (A)	Helen Chandler, Jason Robards, Edward J. Nugent.	Conventional dramatic entertainment, popular in its denouement. Adequate characterisation and atmosphere.	Fair average booking for the ma... Juvenile appeal negligible.
Devil's in Love, The (Fox)—American.	70 min. (A)	Victor Jory, Loretta Young.	Romance of the Foreign Legion with colourful native atmosphere and good direction. Popular situations put over by a capable cast.	Average two-feature booking. Fai... juvenile appeal.
Girl from Maxims, The (United Artists)—French.	80 min. (A)	Leslie Henson, George Grossmith, Frances Day.	Lively farcical comedy of the gay nineties, with excellent atmosphere and good novelty values. Capital team work and spirited dancing.	Good comedy booking for all classes. Rich in exploitation angles. Hardly suitable for children.
Her Bodyguard (Paramount)—American.	63 min. (A)	Wynne Gibson, Edmund Lowe, Edward Arnold.	Sophisticated, but popular drama, with a neat story, good situations, bright lines, and popular comedy relief. Excellent staging and slick treatment.	Good average programme book... star values. Hardly suitable for child...
Lone Avenger, The (Gaumont Ideal)—American.	60 min. (U)	Ken Maynard, Muriel Gordon.	Western with bank robbery theme. Good action, slight love interest, and capable performance by cast.	Safe supporting offering for industri... halls. Good juvenile appeal.
***Lucky Blaze (Ace Films)—British.**	48 min. (U)	Moore Marriott, Vera Sherburne, William Freshman.	Unpretentious but entertaining and authentic racing drama, taken from the angle of the horse. Adequate commentary and sound effects compensate for the absence of dialogue.	Good supporting feature for the mass... Obvious exploitation angles. Safe ... juveniles.
Mama Loves Papa (Paramount)—American.	69 min. (A)	Charles Ruggles, Mary Boland.	Delightful domestic comedy with a clever and human story. Excellent performances by stars, and bright and understanding treatment.	Capital light booking for all classes. Harmless for juveniles.
Mary Stevens, M.D. (Warner)—American.	70 min. (A)	Kay Francis, Lyle Talbot, Glenda Farrell.	Unconventional, romantic drama, which approaches a new problem with compelling frankness. Good characterisation, crisp wisecracks, and sustained emotional appeal.	Strong popular booking with star angles. Unsuitable for children.
Masquerader, The (United Artists)—American.	78 min. (A)	Ronald Colman, Elissa Landi, Juliette Compton.	Intriguing and highly popular adaptation of the successful novel, "John Chilcote, M.P." Brilliant performance by star in dual role, clever photography, sterling support, and strong feminine appeal.	Excellent popular entertainment. A cast-iron star booking. Juvenile appeal slight.
***Mayfair Girl (Warner)—British.**	67 min. (A)	Sally Blane, John Stuart, D. A. Clarke Smith.	Society murder mystery drama, good in story values, protracted in development and unconvincing in detail. Interest lies in sincere performances of stars and expensive presentation.	Moderate supporting feature for the masses. Unsuitable for children.
Mayor of Hell, The (Warner)—American.	83 min. (A)	James Cagney, Frankie Darro, Madge Evans.	Strong drama, an indictment of the American Borstal system, with a human story. Excellent juvenile portrayals, clever detail, and flawless atmosphere.	Very good general and star booking. Should appeal to juveniles.
***Pride of the Force, The (Wardour)—British.**	75 min. (U)	Leslie Fuller Faith Bennett, Alf Goddard.	Good honest slapstick comedy, with an ingenious story, and the popular star at his inimitable best. First-class team work, resourceful direction and excellent presentation.	Capital comedy for the masses, a star attraction. Should delight the juveniles.
Private Detective 62 (Warner)—American.	66 min. (A)	William Powell, Margaret Lindsay, Arthur Hohl.	A slick, fast-moving crime drama, which turns on a new theme. Great performance by star, good support, and realistic atmosphere.	Good general entertainment. Juvenile appeal nil.
***Private Life of Henry VIII. The (United Artists)—British.**	93 min. (A)	Charles Laughton, Binnie Barnes, Lawrence Hanray.	Historical comedy drama, brilliantly treated in satirical vein. Outstanding performance by star, excellent support, and superlative presentation.	Excellent booking for high-class halls, and one with all the exploitation valves for others. Too clever for children.
***Up to the Neck (United Artists)—British.**	70 min. (U)	Ralph Lynn, Winifred Shotter, Francis Lister.	Bright, refreshing, farcical comedy, a typical Ben Travers effort. Resourceful performance by star, good team work, and lively touches of burlesque.	Good comedy bet for all classes. Great stuff for youngsters.

* British Picture.

REVIEWS FOR SHOWMEN

Mama Loves Papa

Paramount. American (A). Directed by Norman McLeon. Featuring Charles Ruggles and Mary Boland. 6,209 feet. Release date not fixed.

DELIGHTFUL domestic comedy with an exceedingly clever and human story which contains a great deal of truth beneath its humour. The principal players are flawlessly cast, and their acting is backed by a quiet seriousness and naturalness which accentuates the brightness of the situations. Care is taken in detail and atmosphere, and nothing is forced. Good momentum is secured by logical development. Capital light booking for all classes

Story.—Jessie Todd comes under the spell of a psychologist, and forces her husband Wilbur, a timid clerk in a furnishing company, to depart from his accustomed groove and don morning dress. His attire causes him to be mistaken for a Children's Welfare Commissioner, and McIntosh, a crooked manufacturer of playground equipment, gets him installed in the office. The flight of Wilbur and Jessie into society nearly results in their estrangement, but when Wilbur realises that he is only the tool of McIntosh, he resigns. His honesty, however, is more than repaid, for he is taken back by his old boss at a higher salary.

Acting.—Charles Ruggles is seen at his inimitable best as Wilbur, and his humour fits the part perfectly. Mary Boland is very true to type as the ambitious but very simple Jessie, and Lilyan Tashman, Morgan Wallace and Walter Catlett furnish excellent support.

Production.—This comedy abounds with human touches, and its psychology is clever without reaching above the heads of the masses. It is its truth, so clearly suggested through its humour and natural interpretation, that puts it in the front rank and compels it to strike the sentimental note as well as amuse.

Settings and Photography.—The domestic sequences are truly delightful, the excursion of the homely couple into society and the husband's alcoholic affair with his host's ravishing wife are depicted in riotous colours, while the rest of the detail is flawless. Lighting and photography are very good.

Points of Appeal.—Excellent story, clever interpretation, bright humour, homely sentiment, feminine appeal, and human treatment.

Mary Stevens, M.D.

Warner. American (A). Directed by Lloyd Bacon. Featuring Kay Francis, Lyle Talbot and Glenda Farrell. 6,322 feet. Released February 12, 1934.

THIS unconventional romance of a young couple, both medical practitioners, is somewhat unethical when judged by our standards, and its treatment at times savours of indelicacy, but it is so slickly presented, cleverly characterised, strong in feminine interest, and contains so many broad but laughable lines that it provides good entertainment for other than definite family halls. Strong popular booking with powerful star pull.

Story.—Mary Stevens and Don Andrews continue their friendship through medical college until they qualify and start in practice independently. Don marries the daughter of a political chief, gets a soft job and degenerates, but Mary takes her duties seriously. Some time later Don is indicted for graft and is compelled to take a holiday and, by a strange coincidence, Mary visits the same place. They then realise their love for each other and live together, Don hoping to secure a divorce. His hopes, however, are not fulfilled, and Mary later has a child in Paris unknown to him, which dies on the voyage to America through a disease contracted through Mary's devotion to duty. She then loses all interest in life until an emergency case brings her back to the profession and Don, who is now free to marry her.

Acting.—Kay Francis is very natural as Mary, and succeeds in winning a full measure of sympathy; Lyle Talbot is adequate as Don, and Glenda Farrell is responsible for the crisp wisecracks which punctuate the dramatic development.

Production.—The drama, which finds its theme in the struggle of the woman to find recognition in her profession and, at the same time, secure an outlet for her natural emotional desire, contains many human and strong situations. Notwithstanding its frankness, the sincerity of its acting, helps to soften the interpretation, and the crisp lines, although very near the mark, provide humour which affords welcome relief. The film is handled with masterly showmanship and is presented with characteristic American efficiency. Its mass appeal is assured.

Settings and Photography.—The clinical detail has all the appearance of authenticity, the reunion of the lovers is painted in moving colours, while the death of the child is truly poignant. The rest of the staging is in a lighter vein and balances the presentation.

Points of Appeal.—Arresting story, appealing and convincing performance by star, capable support, excellent presentation and resourceful treatment.

Private Detective 62

Warner. American (A). Directed by Michael Curtiz. Featuring William Powell, Margaret Lindsay and Arthur Hohl. 6,012 feet. Release date not fixed.

A SLICK, fast-moving crime drama, which delves into a new racket, the private-detective agency. The story is both neat and strong, the situations and twists are timed to the second, the dialogue is crisp, and the romantic interest popular. William Powell, who displays a great sense of humour, is excellent in the lead, and his performance welds the many interests into a gripping and diverting whole. Good general entertainment.

Story.—Donald Free, a detective attached to the American Diplomatic Corps, fails, through no fault of his own, on a delicate mission, is dismissed, and finds it difficult to get another job. In desperation he reluctantly becomes the partner of Hogan, a private detective, but resigns when he learns of a plan to trick Janet, a Society girl, out of her gambling winnings. Hogan pays a man to kill the racketeer who had employed them to frame Janet, and plants the blame on her after taking the money. Free, however, steps in and saves her reputation. Hogan then gets his just deserts, and Free, who is reinstated in the Diplomatic Corps, wins Janet's approbation and love.

Acting.—William Powell is admirably cast as Free, and displays fascinating effrontery and a lively sense of the humorous. Margaret Lindsay is a most attractive Janet, Arthur Hohl is excellent as the cunning and unscrupulous Hogan, and the supporting players represent excellent types.

Production.—The story of this picture is most ingenious, and the manner in which the unscrupulous private detective first turns the tables on the racketeer, and then has them turned on him by the hero, is productive of rattling good drama in which humour and romance play a logical and diverting part. Excellent characterisation, good detail and bright lines complete the entertainment, the vividness and compactness of which enable it to qualify without effort for stellar honours.

Settings and Photography.—Clever opening situations set the picture off at a rattling pace, and the detail which follows contributes to perfect atmosphere. Lighting and photography are very good.

Points of Appeal.—Good story, lively treatment, resourcefulness and popularity of the star, bright humour, appealing romance, and realistic presentation.

Dance Hall Hostess

Gaumont-Ideal. American (A). Directed by Breezy Eason. Featuring Helen Chandler, Jason Robards and Edward J. Nugent. 6,744 feet. Released December 18, 1933.

THIS drama of a dance-hall girl who finds the path of true romance far from rosy is rather uneventful during the early stages, but it picks up well and builds towards a good dramatic climax. The atmosphere is convincing, the comedy relief is logical, and the principal players make the most of the theme. Fair average booking for the masses.

Story.—Norah Marsh, a dance-hall girl, is pursued by Jerry, a taxi-driver, and Pat Gibbs, a dissolute but wealthy young man. Jealousy causes Jerry to lose his job, and he goes away, leaving the field clear for Pat, who marries her. In the passing of time Norah has a son, but Pat's family and his weaknesses cause her unhappiness. By a strange coincidence, Jerry becomes chauffeur to Pat's sister, and he abruptly leaves at a time when Pat is found dead in the garage. The former friendship between Norah and Jerry leads them to be suspected of murder, but suicide is eventually proved and they find belated happiness.

Acting.—Helen Chandler is true to type as Norah, and works a little sympathy into her portrayal. Jason Robards and Edward Nugent are well contrasted as Jerry and Pat respectively, and the supporting cast includes popular players.

Production.—Unnecessary detail rather hinders the early development, but once the plot takes definite shape dramatic interest is quietly aroused and held until the well-executed

climax is reached. The by-play provides humour and popular emotionalism, and the atmosphere is convincing.

Settings and Photography.—The dance-hall sequences have music and action, the domestic backgrounds are elegant, and the exteriors are realistic. Lighting and photography are adequate.

Points of Appeal.—Popular story, quiet emotional appeal, feminine interest, and good atmosphere.

Captured

Warner. American (A). Directed by Roy del Ruth. Featuring Leslie Howard, Douglas Fairbanks, jun., and Margaret Lindsay. 6,416 *feet. Released January* 8, 1934.

TRIANGLE drama, played against vivid German prison camp backgrounds, the convincing detail, sound characterisation and brilliant spectacle of which combine with well-knit construction of the story to make a thrilling and emotional picture. Leslie Howard and Douglas Fairbanks, jun., bring all their experience to bear in the principal rôles, and by the strength of their personalities and the sincerity of their acting build up strong human interest, suspense, and compel concentration. The atmosphere is good and the spectacular ending, although a trifle incredible, allows the proceedings to end on a thrilling and popular note. Very good general booking, with obvious box-office angles in the subject and star.

Story.—Allison, an English officer, prisoner of war in a German camp, obtains better conditions for his comrades by giving the Commandant his word that the privileges will not be abused. He is later joined by a friend, Digby, an airman, who, unknown to him, is in love with his wife, and Digby, feeling the emotional strain too great, breaks his word and escapes. His departure coincides with the murder and assault of a girl, and he is suspected of the crime. The Commandant demands his extradition from the British, and Allison, who has meanwhile learned of Digby's affair with his wife, endorses the demand. Digby comes back, and is found guilty, but a last-minute confession by the real murderer, which Allison's sense of honour compels him to reveal, saves his life. Allison then realises that he can never reclaim his wife's love, accepts the inevitable with fortitude, and makes possible his fellow-prisoners' escape at the cost of his own life.

Acting.—Leslie Howard plays Allison with feeling, sincerity and conviction. Douglas Fairbanks, jun., is very good as Digby, and displays powerful restraint; Margaret Lindsay, whose appearance is brief, is adequate as the wife, and there is a first-class cast in support.

Production.—Although the development of the triangle theme is obvious, the backgrounds are new, vivid and interesting, and result in dramatic and spectacular by-play which brings a tenseness to the emotional situations. Restraint is shown in the handling of the horrors of the prison camp, and the soul-destroying inactivity of the inmates is revealed faithfully in the acting of the principal players, adding poignancy to the situations. The ending, depicting the wholesale escape of prisoners by aeroplane, is impossible when seriously analysed, but the spectacular showmanship with which it is handled enables it to register for dramatic purposes.

Settings and Photography.—The prison camp life is mirrored in dramatic and entertaining detail, the escape of the airman has good suspense, while the culminating thrill is charged with exciting drama. Lighting and photography are excellent.

Points of Appeal.—Good title, box-office stars, popular emotional theme, new and vivid atmosphere, and spectacular thrills.

Mayfair Girl

Warner. British (A). Directed by George King. Featuring Sally Blane, John Stuart and D. A. Clarke Smith. 6,076 *feet. Release date not fixed.*

SOCIETY murder drama, a protracted exposé of London's smart set, which is weighed down and diverted from the lines of crisp entertainment by a welter of tedious and unconvincing detail. The interests, such as they are, are centred in the sincerity of the characterisations contributed by Sally Blane and John Stuart, and the elegant and expensive presentation. Moderate supporting feature for unsophisticated audiences.

Story.—Brenda Mason, a pleasure-seeking society girl, visits a fashionable gambling saloon with Dick Porter, a wealthy waster. They both get drunk, and, following a quarrel, Brenda falls into a drunken sleep. Following this Porter accuses Captain Merrow, the proprietor of the saloon, of being crooked and is killed for his pains. Merrow arranges things so that the unconscious Brenda is suspected of the crime and she is arrested, tried, and sentenced to death. Her trustee and lawyer, Robert Blair, who is secretly in love with her, refuses to accept the evidence, and reopens investigations. He is the means of Merrow's guilt being established beyond doubt, and Brenda's release results in her reformation and her willingness to allow Robert to become her permanent protector.

Acting.—Sally Blane is quite attractive as Brenda, and succeeds in winning a little sympathy. John Stuart has strength and dignity as Robert, but the rest of the players grossly overact.

Production.—The actual story, although quite closely allied to the novelette, has some dramatic value, but the director by spinning the development out with tedious and irritating detail, emphasising the insincerity of society parasites, prevents good suspense from being worked up. Still, the directorial and dramatic shortcomings are partly atoned by the acting of the principal players, good atmosphere and neat climax.

Settings and Photography.—The actual trial scene is not too convincing, the dialogue is weak, but the interiors and wild party sequences are lavishly presented and have life and movement.

Points of Appeal.—Good cast, popular story, expensive presentation and quota angle.

The Masquerader

United Artists. American (A). Directed by Richard Wallace. Featuring Ronald Colman, Elissa Landi and Juliette Compton. 7,022 *feet. Released February* 5, 1934.

A FANTASTIC political-cum-Society drama, liberally adapted from the successful novel, "John Chilcote, M.P.," which assumes the mantles of conviction and plausibility through the strength, polish and cleverness of Ronald Colman's acting in a dual rôle, and the brilliance of the production. The plot not only leads to good situations, but its complexities allow for a full measure of romance and feminine appeal. The English atmosphere is extraordinarily accurate, and the support first class. Excellent popular entertainment, a star booking of the first magnitude.

Story.—John Chilcote, a brilliant young Parliamentarian, faces eclipse through drink and drugs, and allows his cousin, John Loder, to whom he bears an extraordinary resemblance, to take his place in the House and in his home. The fact that Chilcote has a mistress, Lady Joyce, makes Loder's job more difficult, but he plays his part so well that he dispenses with her, wins the love of Chilcote's wife, Eve, and earns the right to play the rôle permanently on the death of Chilcote.

Acting.—Ronald Colman draws excellent character in the dual rôle, and the fine contrast gives the entertainment strength and quality. Elissa Landi and Juliette Compton are very good as Eve and Lady Joyce respectively, and a practically all-English cast furnishes sound support.

Production.—The theme of this picture is wildly improbable, but it employs an effective and ever-popular dramatic device which, thanks to the personality and ability of the star and the brilliant double-exposure photography, has never been exploited so satisfactorily. The plot is handled with such dexterity that the improbabilities not only convince, but are turned into excellent popular entertainment, in which sentiment and strong drama play a healthy part. The domestic and romantic sides of the story are more sincere than the political, but the merging of the issues is carried out with a cleverness that defies serious criticism.

Settings and Photography.—The scenes in the House of Commons are effective, the street sequences realistic, and the interiors lavish and appropriate. Lighting and photography are positively brilliant.

Points of Appeal.—Good story, popularity and brilliance of star, strong support, convincing atmosphere, human interest, romantic appeal, and powerful and piquant situations.

The Lone Avenger

Gaumont-Ideal. American (U). Directed by Alan James. Featuring Ken Maynard. 5,390 *feet. Release date not fixed.*

A WESTERN with a typical plot of bank thieves foiled by the astuteness of one man. The customary hand-to-hand fights, gun play and desperate rides are presented by a capable cast in a refreshing outdoor and small-town setting. Safe supporting offering for industrial programmes.

Story.—Cal Weston returns home to find his father, the local bank president, dead. Suicide to cover defalcations is suggested by Carter and his associates, but to Cal the circumstances point to murder. Joel Winters, Weston, sen.'s, partner, supports this theory, and their suspicions are confirmed when Carter's gang are found at the bank removing papers. Carter informs the town that the bank money is missing and rouses their feeling against Cal, who is led away to be lynched. He escapes and eventually catches the gang red-handed at the bank vaults.

Acting.—Ken Maynard as Cal Weston plays the rôle of avenger with his usual debonair and virile manner. Good portrayals come from James Marcus as Joel Winters and Niles Welch as Carter, and Muriel Gordon is a typical Western heroine.

Production.—The story, although conventional, is coloured with many rousing incidents of fisticuffs and galloping chases. Sentiment and romance find their place in the production, but first consideration is given to action.

Settings and Photography.—Small-town settings and interiors, together with open-range scenes, have been chosen to give point to the story and are well photographed.

Points of Appeal.—Popular Western story, with good action and slight romance.

The Mayor of Hell

Warner. American (A). Directed by Archie Mayo. Featuring James Cagney, Frankie Darro and Madge Evans. 7,872 *feet. Release date not fixed.*

THIS drama, an indictment of the American Borstal system, has plausibility and punch, and turns propaganda into arresting popular entertainment. Although based on a queer irony—the story of a gangster who becomes reformer—it is rich in vital drama and strong in human interest. Every stage of the development is accompanied by clever by-play in which juveniles play a big part, the atmosphere is realistic and the climax exciting. A very good general booking, particularly for the masses.

Story.—Patsy, a gangster, becomes a deputy commissioner through his political influence, and in this capacity visits a reform school. He is attracted by the nurse, Dorothy, and when he finds that her interests are centred in the school, he sends Thompson, the corrupt superintendent, on a holiday, and assumes control. By gaining the confidence of the boys, he turns the establishment into a self-governing colony, thus improving their minds and bodies. During his enforced absence, however, brought about by a shooting affray, Thompson seizes the opportunity to return, and reaps his spite on the inmates. A mutiny follows, but Patsy returns in time to restore order, his system, and marry Dorothy.

Acting.—James Cagney is excellent as Patsy, the hard-boiled humanitarian, Madge Evans is sincere and attractive as Dorothy, Dudley Digges is brilliant as the evil Thompson, and Frankie Darro is amazingly good as Jimmy, the school's most truculent inmate.

Production.—The title of this picture, and the fact that Cagney is the star, suggest that it is thick-ear melodrama, but it rises far above this implication, and is, in fact, a thoroughly human and entertaining proposition, one that can be confidently recommended for all classes. The hint of propaganda is treated with restraint, and the story, which mainly unfolds in a reform school, owes its drama, humanity and humour to the cleverness and naturalness of the juvenile players and the shrewdness and brightness of the by-play.

Settings and Photography.—The story development is accompanied by perfect detail, and life in the reformatory before and after the change of system is mirrored faithfully and dramatically. The culminating scenes are exciting and provide a fitting ending, while lighting and photography are first class.

Points of Appeal.—Good story, star values, excellent characterisation by adult and juvenile players, flawless atmosphere, strong drama, natural humour, and clever direction.

Up to the Neck

United Artists. British (U). Directed by Jack Raymond. Featuring Ralph Lynn, Winifred Shotter and Francis Lister. 6,390 *feet. Released January* 15, 1934.

A CLEAN, refreshing farcical comedy, a typical Ben Travers effort, which relies with success upon familiar situations, and the experienced and resourceful fooling of Ralph Lynn for its exceedingly popular humour. The tempo is not fast, but it is adequate, and the good opening and capital ending more than compensate for the rather leisurely intermediate stages. A strong team pull their weight in support, and the technical qualities are first rate. Good comedy bet for all classes, one with a star that matters.

Story.—Norman B. Good, a timid bank clerk, joins a dramatic school in the hope of realising his ambition to become a star, but fails dismally and becomes the butt of everybody, particularly Eric Warwick, the conceited star pupil. In the process of time Norman inherits a fortune, and becomes interested in April Dawn, a chorus girl, whose friend, a shrewd publicity agent, persuades him to back a show. When he realises that Warwick, now a matinée idol, is playing the lead with April, he is furious, and in the quarrel that follows he is left to play the lead himself. Fortunately for him, his attempt at serious acting is mistaken for burlesque, and the play is a riot. Having achieved success, he then retires gracefully to peace and happiness with April.

Acting.—Ralph Lynn is in capital form as Norman, and his engaging almost pathetic vacuousness and asininity enable him effectively to temper his inimitable comedy with sentiment. Winifred Shotter is an attractive and captivating April, Francis Lister is well cast as the conceited Warwick, and Reginald Purdell, Marjorie Hume and Mary Brough work hard in support.

Production.—Interest is awakened at the start and maintained throughout. Many of the situations are treated in a burlesque vein, and the irresponsible fooling adds considerably to their gaiety. There is a tendency to hang fire in the middle, but the culminating episodes are really bright and the proceedings end on an hilarious and happy note.

Settings and Photography.—The opening scenes in the dramatic academy have a ready wit, the romance of the hero is painted in amusing colours, while the first night of the play is burlesque at its best. Lighting and photography are very good.

Points of Appeal.—Clever performance and popularity of the star, simple humour, homely sentiment, good burlesque, attractive supporting team and good atmosphere.

The Private Life of Henry VIII

United Artists. British (A). Directed by Alexander Korda. Featuring Charles Laughton and Binnie Barnes. 8,664 *feet. Released February* 19, 1934.

ROBUST historical comedy drama, with modern dialogue, which sketches the private and marital life of Henry VIII with careful regard to fact and detail and presents it against a richly coloured canvas of Tudor pageantry. The sex side is treated with piquancy, but it is always relevant and remains in perfect harmony with the exceptional high quality of the whole. The film is superbly balanced in its drama and comedy, but it owes its superlative entertainment mainly to Charles Laughton's brilliant impersonation of bluff King Hal. He is not only equipped with the face and figure of the character, but suggests its strength and psychology whether in maturity or near senility with amazing accuracy and subtlety. He assumes the centre of the stage throughout and by his genius holds the play firmly together. The technical work is superlative and the supporting characterisation is flawless. Excellent booking for high-class halls, and one which by reason of its intriguing subject and star should prove a powerful draw in others.

Story.—The story picks up the threads of Henry VIII's private life at the time of Ann Boleyn's execution, and closely follows the events that lead to the untimely death in child-birth of Jane Seymour, his marriage and divorce of Ann of Cleves, his wooing and marriage with Katheryn Howard, her subsequent execution for her adultery with Culpeper, and the concluding chapters of his life, shared with Katherine Parr. Each marital episode has its own drama, comedy and authentic setting and is linked by perfect continuity.

Acting.—Charles Laughton gives the performance of his career as Henry VIII, and brings the part to vigorous life. Good as he is, however, he does not eclipse the outstanding performance contributed by Binnie Barnes as Katheryn Howard, Elsa Lanchester as Ann of Cleves, Merle Oberon as Anne Boleyn, Wendy Barrie as Jane Seymour, Everley Gregg as Katherine Parr, Lady Tree as Henry's nurse, Robert Donat as Culpeper, and Laurence Hanray as Cranmer, which speaks well for the direction.

Production.—Although the marital bed is the pivot around which this satirical depiction of Henry VIII's private life revolves, the piquant humour is handled with artistry and restraint, and is never allowed to rob the proceedings of their enormous dramatic sweep and fine dignity. The Court scenes are intimate and illuminating and are cleverly made to fit the Rabelaisian figure depicted by the star without losing accuracy in detail. Historical facts are employed to provide a perfect background of authentic drama which throws the satire out in true and devastating perspective. The entire play, which is produced by London Film Productions, is a masterly British achievement, and its box-office success is assured.

Settings and Photography.—Every phase of Tudor Court, domestic, sporting and political life is mirrored with colourful accuracy, the interiors are dignified and impressive, while the photography reaches a standard that has never been excelled.

Points of Appeal.—Brilliant performance by star, intriguing subject, magnificent presentation, fine satire, pungent humour, quiet drama, excellent supporting characterisation, superlative photography and box-office angles.

The Girl from Maxim's

United Artists. French (A). Directed by Alexander Korda. Featuring Leslie Henson, George Grossmith and Frances Day. 7,200 *feet. Released January* 8, 1934.

NOVEL farcical comedy with music, the evergreen plot of which gaily blooms in the fascinating and boisterous atmosphere of the gay 'nineties. Care in detail, coupled with the neat dovetailing of old topical shots, results in convincing period, while the acting of the experienced and popular players fits the irresponsible mood of the entertainment perfectly. The dancing is a little wild at times, and there are moments when the humour is forced, but taking the picture in its entirety it represents lively, original and exceedingly popular light diversion. Good comedy booking for all classes, with box-office cast.

Story.—Petypon, a straitlaced and very much married doctor, visits Maxim's, a gay Parisian rendezvous, with his friend Mongicourt, and is swiftly drawn into an intrigue with "The Shrimp," one of its most volatile habituées. He is forced to tell his uncle, a general, that "The Shrimp" is his wife, and his efforts to prevent both his uncle and his real wife from learning of his deception lead to a conventional but merry tangle before a satisfactory ending is achieved.

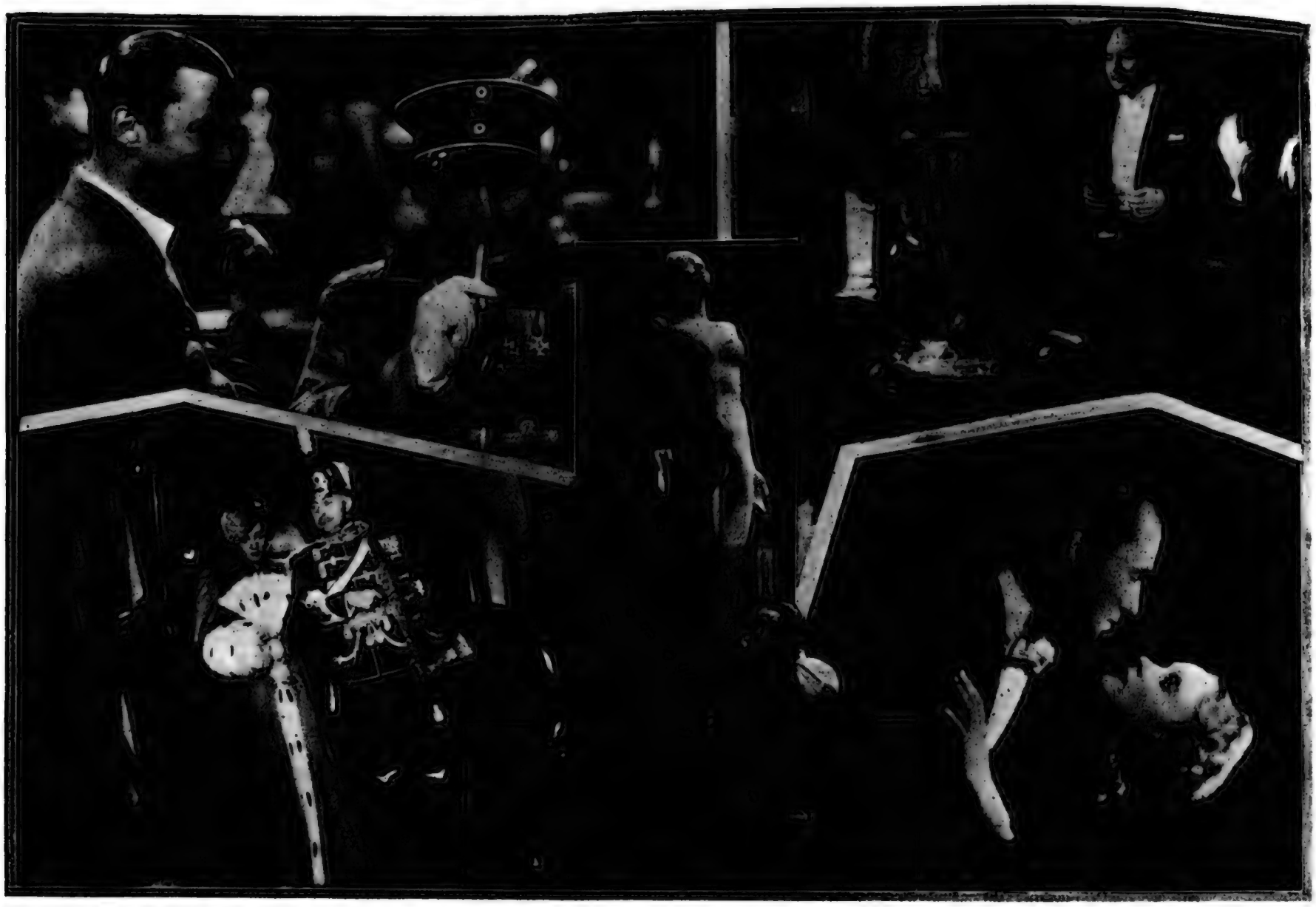
Acting.—Frances Day plays with great spirit as "The Shrimp," but her rendering of old, tuneful numbers is not entirely successful. Lesile Henson, however, with his mobile features, is immense as Petypon, Lady Tree contributes a clever study as Mme Petypon, George Grossmith is his own inimitable self as the General, and Stanley Holloway is good as Mongicourt.

Production.—The gay 'nineties background, with its corseted and heavily draped women, wild choruses, the breath taking abandon of its dancers, and the smug respectability of its domestic life, make a novel and amusing setting for the conventional story and accentuates the never-failing humour of its situations. The leading players form a versatile and resourceful team, and add the spice of sex to the entertainment without diminishing its appeal.

Settings and Photography.—The scenes at Maxim's have plenty of colour and wild rythmn, and, by forming an excellent contrast to the sombre domestic sequences, amplify the lively complication, upon which the story is based. The chorus work is tireless, the tunes are pleasingly reminiscent, and the lighting and photography are good.

Points of Appeal.—Novel and amusing atmosphere, bright story, gay backgrounds, first-class team work by excellent cast, and resourceful treatment.

"SONG OF SONGS"



A very human and understanding characterisation is given by Marlene Dietrich in SONG OF SONGS, which Paramount is Trade showing on Wednesday. Based on Sudermann's literary classic, the film has been directed by Rouben Mamoulian and features Brian Aherne, the British actor with Lionel Atwill, Alison Skipworth and Hardie Albright

"HIS PRIVATE SECRETARY"

The question of a home or an office career for women is discussed in HIS PRIVATE SECRETARY, an intriguing picture to be Trade shown on Tuesday by Gaumont-Ideal. The cast comprises Evalyn Knapp, John Wayne, Alec B. Francis and Natalie Kingston

Her Bodyguard

Paramount. American (A). Directed by William Beaudine. Featuring Wynne Gibson, Edmund Lowe and Edward Arnold. 5,900 *feet. Released February* 12, 1934.

UP-TO DATE drama, presented in a slick atmosphere of sophistication, and coloured with exceedingly bright and pointed lines. The actual story is a trifle obvious, but the characterisation is so sure, the atmosphere so realistic, and the treatment so efficient, that holding drama, entertainingly presented, is built up. The picture, by containing everything that matters, and serving it attractively, makes an insistent appeal to the majority. Good programme booking with star values.

Story.—Margot Brienne, a musical comedy actress, is pursued by Lester Cunningham, her producer, and Orson Bitzer, a financier. She manages to play one against the other with fair success, but Bitzer rather tires of the opposition of Cunningham and engages Casey McCarthy, a private detective, as her bodyguard, the excuse being to protect her from being robbed of her jewels. The inevitable then happens, and Casey not only wins her love, but persuades her to renounce the stage and the gold-digging that goes with it, and allow him to become her permanent protector.

Acting.—Wynne Gibson represents good type as Margot and is more than equal to the modest dramatic demands. Edmund Lowe is in his best form as the persistent Casey and displays humorous effrontery, and Alan Dinehart and Edward Arnold are excellent as Cunnningham and Bitzer respectively.

Production.—The story lightly covers the field from sophisticated romance to crime and back-stage, and merges its wide and popular issues into an entertaining whole. The characters themselves interest and amuse, the detail is flawless, and a piquant air of sophistication prevails. The wit and the drama are served with a sauce of experience that enables them to find response and appreciation from all classes.

Settings and Photography.—The interiors include domestic, office, back-stage and night-club sequences, while the exteriors are appropriate. Lighting and photography are very good.

Points of Appeal.—Holding and amusing story, neat execution, popular comedy, drama and romance, good characterisation, bright dialogue, and star values.

Lucky Blaze

Ace Films. British (U). Directed by Widgey Newman. Featuring Moore Marriott, Vera Sherburne and William Freshman. 4,323 *feet. Release date not fixed.*

AN unpretentious but entertaining British racing drama staged against picturesque and authentic backgrounds. The story takes the form of the life of a racehorse, told by the horse itself; there is no dialogue, but appropriate commentary, representing the horse's spoken thoughts, makes the development easy to follow. Famous jockeys and trainers are introduced logically into the development, and the racing scenes are excellent. As a supporting offering for populous areas, those in which the sporting Press makes its appeal, this film should, providing that it is efficiently exploited, prove a safe and profitable attraction.

Story.—Lucky Blaze, a yearling, is purchased by Sir James Benson on the suggestion of his daughter, Rose. He shapes well, but the stable jockey, Cliff Ellis, who is in love with Rose, is forced to stand down in Lucky Blaze's first race, so that a more experienced jockey may have the mount. His chance, however, comes later, through the subterfuge of Rose, and his success allows Lucky Blaze's career to end triumphantly and the Benson fortune to be made secure.

Acting.—Moore Marriott is quite good as Sir James, Vera Sherburne is adequate as Rose, and William Freshman is well cast as Cliff. Well-known jockeys briefly figure in supporting rôles, their appearance contributing to a good atmosphere.

Production.—Most of the action takes place in the stables of Sir Ernest Wills, and on the famous Lambourn trial grounds, and the authenticity of the atmosphere adds much to the interest. The story is a simple one, but sound characterisation and clear commentary, delivered by R. E. Jeffreys, enables it to hold the attention and link together dramatically the entertaining phases in the life of a racehorse. By enabling the many followers of the turf to see famous jockeys and trainers at work, the film makes an appeal to a wide public, and astute publicity is all that is necessary to make it a safe popular success.

Settings and Photography.—The scenes on the heath are picturesque, the stable detail is interesting, while actual race scenes are cleverly dovetailed into the story, providing stimulating excitement.

Points of Appeal.—Popular subject, authentic treatment, simple romance, good racing thrills, and obvious exploitation angles.

Damaged Lives

D. Diamond. American. No certificate, but passed by Joint Committee of London, Middlesex and Surrey County Councils. Featuring Diane Sinclair, Lyman Williams and Jason Robards. 7,000 *feet approx. Release date not fixed.*

A PROPAGANDA picture which approaches a serious social problem, venereal disease, with illuminating frankness through the medium of a sincere and holding dramatic story. The subject is interpreted with great understanding by a sensitive and capable cast. The film bears the approval of the British Social Hygiene Council, under whose auspices it is being presented, and its lesson is delivered in such forceful and dignified fashion that its educational values are of inestimable worth to the adolescent. A picture which demands special exploitation, but should, in its right sphere, prove of commercial and social significance.

Story.—The story tells of a youth who, in a moment of madness, makes a single thoughtless step prior to his marriage. Following the information that his wife is pregnant he discovers that he has contracted infection. Both suffer acute mental anguish, but the comforting knowledge that they have secured treatment in time to safeguard their child-to-be enables the guilty husband and innocent wife to accept their unhappy fate with fortitude, based upon the feeling that their cure is not without hope

Acting.—Diane Sinclair acts with sincerity and understanding as the innocent wife, and it is mainly due to her fine portrayal that the drama's sermon is so forcefully and eloquently delivered. Lyman Williams is good as the husband, and Jason Robards, Charlotte Merriam and Harry Myers contribute convincing support.

Production.—This picture never attempts to masquerade as popular entertainment; it is content to deal with the social evil dramatically and, through the medium of the screen, help to alleviate it. By approaching the subject from the angle of the wife, whose innocent suffering is so poignantly and harrowingly depicted, the moral is convincingly emphasised. The effects of the disease on the mind and body of the victim are illustrated with compelling vividness, but the scientific exposition is cleverly made part and parcel of the dramatic treatment. The principal players are never guilty of overacting, and the consummate sincerity of their portrayals results in strong human interest. The end of the picture is followed by a brief lecture on social hygiene by the Canadian authority, Dr. Gordon Bates. Whether this appendix is used or not is left to the discretion of the exhibitor.

Settings and Photography.—The technical side of the film and its atmosphere are convincing, while lighting and photography are satisfactory.

Points of Appeal.—Educational and moral angles, powerful sermon, and sincere and authentic treatment.

Pride of the Force

Wardour. British (U). Directed by Norman Lee. Featuring Leslie Fuller, Faith Bennett and Alf Goddard. 6,700 *feet. Release date not fixed.*

HONEST-TO-GOODNESS slapstick comedy, with an ingenious story, excellent presentation, and Leslie Fuller at his inimitable best in a dual rôle. The hectic complications are straightened out in such lively places as the all-in wrestling ring and a lion's cage, and resourceful direction and first-class technical work enable the bright gags to register and scores a full complement of laughs. Good clean, robust fun, a capital comedy bet and star booking.

Story.—Bob and Bill Porter, twins, are both dissatisfied with their jobs. Bob, a policeman, longs to join a circus, while Bill, a farm hand, wants to be a policeman. When Bob gets a transfer to London, Bill takes his place, and he follows his own inclinations. Bill falls foul of Sergeant Brown, but is compelled to meet him in a wrestling match. Fortunately for him, Bob comes to his rescue and the Sergeant gets a severe beating. Following this, Brown sends Bill into a tough locality, but his strategy enables him to come out on top for the second time. In order to find the money to discharge a debt, Bill agrees to enter into a lion's cage to win a £50 challenge, relying on Bob again coming to his rescue. A raid on the circus by crooks causes Bill's plans to go astray, but he again comes through all right, and he returns to the land with the inspector's daughter as his bride, while Bob takes up his old position in the Force.

Acting.—Leslie Fuller draws capital contrast as the fatuous Bill and athletic Bob, and his good character-drawing and artless fooling amplify the lively knockabout humour occasioned by the story development. Faith Bennett is a pretty heroine, Alf Goddard is very good as the Cockney sergeant, and Hal Gordon, Frank Perfitt and Ben Welden furnish a good supporting team.

Production.—The story is neatly constructed, and the complications which arise from the exchange of personalities are handled in a big way. The wrestling match is realistically presented, while the circus sequences, vivid in atmosphere, also provide a happy ground for fooling, the opportunities of which have been fully grasped by the star and producer. Its happy blending of comedy, romance, slapstick and thrills makes it a sure-fire popular attraction.

Settings and Photography.—Good photography enables the dual rôle to be played with conviction, while the interiors and exteriors contribute to excellent atmosphere.

Points of Appeal.—Lively ingenious story, popularity and good work of star, excellent presentation, new and laughable gags, popular sentiment, and enthusiastic team work.

The Devil's in Love

Fox. American (A). Directed by William Dieterle. Featuring Victor Jory and Loretta Young. 6,413 *feet. Release date not fixed.*

ROMANTIC drama of the African desert with a familiar Foreign Legion background, which is invested with stirring incident. Conventional, but none the less interesting, situations are presented with an air of freshness, and a popular cast give good characterisations. Average two-feature booking for popular programmes.

Story.—Andre Morand, medical officer of Fort Rondek, a desert outpost, is accused of the murder of the commander and sentenced to death. With the aid of his friend, Jean Fabien, he escapes, and takes refuge in the estaminet of Reva, a white woman. His work in the native quarter brings him in contact with Margot, a priest's niece, and a romance grows between them, but by a coincidence Jean stands between them. The authorities eventually trace Andre, and he is about to flee when he learns that Jean's command is in dire straits, the men being stricken with fever. Margot determines to reach Jean, and Andre, at the expense of his liberty, escorts her. On arrival at the fort Andre is able to vindicate his honour, but Jean is killed whilst defending his post.

Acting.—Victor Jory in the rôle of Andre plays convincingly, and Loretta Young gives a capable performance as Margot. Good characterisations come from David Manners, Vivienne Osborne and C. Henry Gordon, while Herbert Mundin provides a few touches of Cockney humour.

Production.—The French Foreign Legion atmosphere is capably presented with its familiar details of bullying commander, tribal skirmishes, and beleaguered garrison. The production opens on a fighting note, and proceeds to the crux of the story with fair speed and convincing detail. The arm of coincidence is somewhat strained when the romance is developed, but the sound direction, strong cast, and colourful atmosphere ensure that the interest is maintained.

Settings and Photography.—The desert atmosphere is convincingly presented, and skilled camera work gives a refreshing angle.

Points of Appeal.—Popular story, romance and colourful Legion background, strong cast, and competent direction.

The Avenger

Pathé. American (A). Directed by Edwin L. Marin. Featuring Ralph Forbes, Adrienne Ames and Arthur Vinton. 6,800 *feet. Release date not fixed.*

A DRAMA of a systematic revenge which allows the element of surprise to furnish adequate compensation for its fantastic theme. Ingenuity is displayed in the construction of the arresting situations, which are handled with skill and conviction by a competent cast. Thrills are introduced into the presentation and the production qualities measure up to accepted standard. Good average two-feature programme for the masses.

Story.—Norman Craig, a young man attached to the district attorney's office, is framed on a charge of corruption by the head of a gang of international crooks, his rival for a girl. While in prison he meets one of the crook's associates, and he, mortally wounded while attempting to escape, confesses to his part in the framing of Craig, and brings about his release. Craig then plans to have his revenge on the men who had "sent him up," and he succeeds in a manner which results in the suicide of the head of the gang. With his purpose achieved, Craig and the girl are reunited.

Acting.—Ralph Forbes is restrained and gentlemanly as Craig, Arthur Vinton is forceful and confident as the crook, and Adrienne Ames is cold but dignified as the girl. The supporting types are etched with conviction.

Production.—The story is incredible, but it nevertheless paves the way to a slick succession of arresting dramatic situations in which the element of suspense plays a powerful part. The producer has handled his theme intelligently and by making good use of his cast succeeds in creating sustained interest. Spectacle creeps into the climax, and the satisfaction it gives is heightened by its shrewd touch of romantic sentiment.

Settings and Photography.—The story development is accompanied by good atmosphere, and lighting and photography are satisfactory.

Points of Appeal.—Fantastic but holding story, convincing interpretation, good treatment, capable and attractive cast, and popular thrills.

Shorts of the Week.

A.P.D.

A TALE OF TAILS. British (U). 1,850 *feet. Release date not fixed.*—A novelty comedy short in which a play, illustrated by models, is employed to depict an inebriate's dream and point a moral. With Bert Coote as the principal player and Tommy Handley as the commentator, the maximum amount of humour is extracted from the theme. Fair average short.

A PEEP BEHIND THE SCENES IN BRITISH STUDIOS. No. 1. *British (U).* 900 *feet. Release date not fixed.*—An interest short which introduces famous American and British stars during their idle moments. The compilation is a trifle commonplace, but the novelty angle should appeal to the masses.

A PEEP BEHIND THE SCENES IN BRITISH STUDIOS. No. 2. *British (U).* 900 *feet. Release date not fixed.*—Another short in which famous stars are introduced. In this instance it is Charles Laughton in his Henry VIII portrayal, and Conrad Veidt in "The Wandering Jew." Adequate fan and novelty attraction.

FAMOUS SONG SCENAS. British (U). 850 *feet each. Release dates not fixed.*—The first two of this new interest series were shown, the first dealing with the beauties of Surrey and Sussex, and the second with those of Cambridgeshire and Hereford. Music and the camera work in pleasing co-ordination, and the result is sound fill-ups for most audiences

GAUMONT-IDEAL

SPRING IS HERE. Terry Toon Cartoon. American (U). One reel. Release date not fixed.—The arrival of spring is amusingly depicted with a bright musical accompaniment. Average fill-up.

FARMER ALF ALFA'S APE GIRL. Terry Toon Cartoon. American (U). One reel. Release date not fixed.—The adventures of a farmer in the jungle and his capture by a cave-woman forms the theme of this comedy cartoon. Fair short booking.

THE MAD KING. American (U). Terry Toon cartoon. Two reels. Release date not fixed.—In this cartoon the mice rebel against the cat king with amusing results. Good draughtsmanship and novel story make this a popular short offering.

FIRST NATIONAL

WORKERS OF THE WORLD. American (U). 956 *feet. Release date not fixed.*—A novel Newman travel interest short which introduces to the screen skilled craftsmen from many countries. The photography is good and the commentary is crisp. Good fill-up.

I LIKE MOUNTAIN MUSIC. American (U). 640 *feet. Release date not fixed.*—A bright and clever Merry Melody cartoon in which the characters from popular magazines come to life and enact a lively story. Capital short attraction.

BREAKWATER. American (no certificate). One reel. Release date not fixed.—A tragic playlet, the melancholy theme of which is expressed entirely in pictorial form. A short feature mainly for high-class halls.

RAMBLING ROUND RADIO ROW. No. 6. *American (U). Featuring Ted Pearson.* 969 *feet. Release date not fixed.*—A novelty short which introduces popular American radio acts. Moderate fill-up.

STUCK STUCK STUCCO. American (U). Featuring Louis Simons. 928 *feet. Release date not fixed.*—Commonplace slapstick comedy sketch. Fair average comedy booking for the masses.

CRASHING THE GATE. American (U). Featuring Ruth Etting. 1,797 *feet. Release date not fixed.*—Vocal comedy woven around America's popular crooner and bolstered up by a clever marionette show and amusing talk. Good average short booking.

M-G-M

THE GOLD RUSH. American (U). 613 *feet. Released August* 28, 1933.—American football provides the theme of this Flip the Frog cartoon, the humour of which is universal.

WRACKETY WRECKS. American (U). Featuring the Taxi Boys. 1,655 *feet. Released September* 25, 1933.—Popular slapstick comedy, put over with elaboration and enthusiasm. Safe short attraction for the masses.

PRISON DAYS. American (U). 769 *feet. Released September* 4, 1933.—Flip the Frog as a prison gaoler provides this cartoon with a full complement of laughs. Capital fill-up.

RADIO

WHAT NOT TO DO IN BRIDGE. American (U). 1,380 *feet. Release date not fixed.*—In this interesting short Culbertson shows how valuable pointers may be gathered by studying opponents' mannerisms and the annoying habits of some Bridge players Good fill-up.

TRANSATLANTIC BRIDGE TRICKS.—A liner setting is used for this film, which depicts the plucking of an enthusiastic player by card sharks. Culbertson comes to his aid, and the ensuing game illustrates the value of low cards and long suits. Entertaining short feature.

THREE KNAVES AND A QUEEN. American (U). 1,824 *feet. Release date not fixed.*—In a Bridge Bazaar setting Culbertson gives an explanation of leads, and trick values. The psychology of various types of players is also amusingly shown. Excellent short.

UNITED ARTISTS

FATHER NOAH'S ARK. American (U). One reel. Release date not fixed.—This coloured Silly Symphony treats a Biblical theme with brilliant and disarming levity. The gags and pictorial work display amazing imagination, and the synchronisation is perfect. Outstanding short feature: one no exhibitor can afford to miss.

UNIVERSAL

TRAVELLING DOWN MEMORY LANE. American (U). Two reels. Release date not fixed.—A light musical short in which American music-hall favourites of former days stage a come-back. These old troupers put over their acts with zest, and with a few modern popular songs the picture forms a useful fill-up.

PIN FEATHERS. American (U). 827 *feet. Release date not fixed.*—A well-drawn comedy cartoon of the adventures of Pooch the Pup in the feathered world. Useful short offering.

STRANGE AS IT SEEMS. No. 30. *American (U).* 746 *feet. Release date not fixed.*—A varied collection of interesting items, including a newsboy mayor, little-known forms of sea life, and customs from several parts of the world. Good interest feature.

Carl Laemmle
presents
The Gayest, Smarte
Starring M
Leo Carillo,
Roger Pryor,
Alexander Gre
Jack Denny
Frank and M
Directed by Ka
under the pers
Stanley Berger
ROWLAND-
PROD

Musical Romance of the Year!!

LIGHT MELODY

Brian and
Lilian Miles,
bert Rawlinson,
Bernice Claire,
his orchestra,
Britton band.
eund. Produced
l supervision of
n. A WILLIAM
ONTE BRICE
TION.

10 top line stars.

•

Eight big song hits.

•

50 of Broadway's most beautiful show girls.

•

A glorious eye and ear feast - - -
sizzling with song numbers - - -
brimming with beauty - - -
studded with celebrities - - -
Lilting, twinkling, sparkling ! !

FILM SHOWS IN SCHOOLS

GLASGOW LEADS THE WAY

Educationists' Allowance for Equipment

THE introduction of visual education is being considered by a special committee of the Glasgow educational authorities. This committee has decided that a report should be called for on the cost of installing and maintaining a kinematograph projector and supply of suitable films in school, and that pending consideration of the report, provision be made in the estimates for the supply of a small number of sets to selected schools.

In the meantime the teachers engaged in the experiments are to be asked to continue as an advisory committee along with representatives of the Scottish Educational Cinema Society, and to report on the feasibility of drawing up a scheme of work in geography that would be capable of illustration by kinema, and be, at the same time, in conformity with their needs in the way of teaching matter.

E.M.B. Passing

The decision to discontinue the Film Department of the Empire Marketing Board is causing some considerable discussion in educational circles.

An official of the Board, interviewed, expressed his regret at the closing down and said that hundreds of schools had installed film projection apparatus in the hope of borrowing their films for exhibition. Sir Charles Cleland, chairman of the Educational Authority of Glasgow, is also interested in the continuance of the Film Department's activities.

Parkhead Extension

The management of the Louvre Cinema, Parkhead, Glasgow, are planning a large extension scheme which will double the present seating capacity of the building and give accommodation for 2,000 patrons.

The site of the extension is occupied by a two-storey building, in which ten families are at present housed. The management of the kinema have warned the tenants to seek alternative accommodation and have promised the sum of £5 to each householder towards their cost of removal.

Work is to be commenced on the extension after the next meeting of the Dean of Guild Court, when it is expected the plans will be passed.

Edinburgh Playhouse Anniversary

Last week marked the fourth anniversary of the opening of Edinburgh's biggest super, the Playhouse, but beyond an outside intimation there was no special recognition of the anniversary. On the front of the building, in the form of an arc, an enormous streamer with a rainbow effect was hung, and on it was printed, "4th Grand Anniversary Programme. Joan Crawford—'To-day We Live'—Gary Cooper."

Aberdeen Tragedy

Bert Wheran, a film advertising agency representative, was found dead last Saturday in a room of the house in which he had lived at 5, Seaton Place, Aberdeen. He was found lying dead on the floor with a gash in his head, and in a pool of blood.

On the tragedy being discovered, between four and five o'clock in the morning, the police were summoned, and investigations are being carried out by Supt. Gordon, of the Aberdeen City Police.

Aberdeen Improvements

The directors of the Aberdeen Picture Palaces, Ltd., at a meeting held last week decided to carry out several improvements at the Torry Picture House. They agreed to instal a large number of new tip-up seats, and also to illuminate the outside of the building with neon lighting.

J. BEATTIE IN NURSING HOME

Jack Beattie, who was so many years at Hamilton and now manager at Dumfries, is an inmate of a Glasgow nursing home, where he will undergo a minor operation. The best wishes of all his friends go for his speedy recovery.

Lee Tracy in ACCIDENTS WANTED (M-G-M) with Madge Evans, which will be at the Empire from Friday

ANOTHER HALL FOR J. WELSH

NEWS FROM ALL QUARTERS

BURNLEY OUTING—MINING TOWN HALL TO BE SOLD

A redecoration scheme in black and silver is being carried out in the entrance and waiting lounges of the Adelphi Cinema, Hay Mills, Birmingham

Following extensive alterations, the Chesterfield (Derbyshire) Picture House has reopened to the public.

The Empire Cinema, Swadlincote, is being reconstructed.

Members of Tivoli Theatre staff, Burnley, have had an enjoyable outing to Scarborough by motor coach.

A special Press view of "Cavalcade" was held on the morning of August 22 at the Gaumont Palace, Birmingham, where this picture will be screened to the public next week.

On Tuesday, August 15, Fred H. Le Gren, general manager of the Regal super kinema, Bolton, was presented by his wife with a son and heir. Both mother and child are doing well.

The Empire Palace, Adwick-le-Street, in the South Yorkshire coalfield area, is to be sold by auction on Monday next. The hall has a seating capacity for nearly 900.

Leonard Satchwell is holding a Trade show of the Butcher feature, "Love's Old Sweet Song," at the Queen's, Bristol, on Sunday. This will be the last Trade show at this one-time popular Trade show theatre before it closes down for rebuilding.

The directors of the Pavilion Music Hall, Liverpool, with which Harry Buxton is connected, have installed a complete picture unit into the fabric of the main structure above the gallery. It is not intended to use this as a general thing.

The outing organised by the Regal Cinema, Morriston, Swansea, for over 600 poor children of the Morriston district was held on August 16.

Seven 'buses took the children to Port Eynon (Gower), where a most enjoyable day was spent.

The Regal manager (A. Hyman) and committee held special shows and dances throughout the winter months to raise the necessary funds for the outing.

MECCA, GLASGOW, OPENED

T. Ormiston on British Films' Success

GLASGOW'S latest suburban house, the Mecca, was opened by T. Ormiston, M.P., last Wednesday, when a very representative company of shareholders, friends and the Trade attended to support the enterprise of ex-Bailie James Welsh, and Bailie George Smith, who are the managing directors.

James Welsh remarked that it was 23 years since he and Mr. Smith had opened their first picture house. Some people were

JAMES WELSH

T. ORMISTON

saying that there were plenty of kinemas in Glasgow, but on looking around, he still thought there was room in newly populated areas.

British Films' Success

Thomas Ormiston recalled his connection with the kinema, which, he said, coincided with that of Bailie Welsh. He reminded the audience that the kinema was now one of the largest industries in the country, and that the aim of every exhibitor was to provide clean and wholesome entertainment. He dealt with the criticisms directed against British films, and pointed out the rapid improvement now being made in British films, and that in some cases the films shown were much in excess of the quota required. He was delighted to see that the opening programme was practically all British films, and he asked the Possilpark audiences not to compare any poor British films with the best American ones. He also emphasised the tremendous amount of good that the kinemas had done in Glasgow in the cause of charity. Over £23,000 had been raised through Sunday kinemas.

Some people objected to kinema Sundays, saying it was the thin end of the wedge, but he could assure listeners that there was no desire to have Sunday opening for kinemas. They did ask, however, the privilege of the magistrates which they had enjoyed for nine years for the opening of kinemas on one Sunday of the year.

Bailie Welsh, on behalf of the directors, presented Mr. Ormiston with a beautiful Venetian vase as a token of their appreciation.

The manager at the Mecca is Mr. Watt, who has had many years' experience in the kinema business, having previously been manager at two other houses in the city.

Equipment

A feature of the Mecca is the warmth of the colour, which at once gives patrons the feeling of comfort with a bright, cheerful and pleasant atmosphere. Mr. McKissack has made a novel use of bright, decorative glass in his windows and doors.

The projection room is one of the finest in the city, and is equipped by J. Frank Brockliss, Ltd., with Simplex machines, fitted with Peerless High Intensity lamps and Western Electric sound. The handsome and comfortable seating was supplied by Patersons (Glasgow), Ltd. The latest innovation is also installed in the Mecca, where Ossicaide sets are available for the use of the deaf.

ANNA MAY WONG IN NOTTINGHAM

Anna May Wong had a great reception in Nottingham last week. The Lord Mayor of Nottingham received her at the Council House—the city's Mansion House—and the Sheriff entertained her to tea. Her appearance at the Empire Theatre attracted crowded houses each night.

The Ex-King of Greece during his visit to Sound City on the COLONEL BLOOD set. He is seen with (L-R) Frank Collier as Colonel Blood, W. P. Lipscomb the director and Allan Jeayes as Charles II

NORTH WESTERN C.E.A. GOLF TOURNEY

ARRANGEMENT FOR ANNUAL CUP COMPETITION

ALL members of the North-Western branch of the C.E.A. should have received a letter from G. Dudley West, secretary, with reference to the arrangements that have been made for a medal golf competition to take place at the Childwall Golf Club on Tuesday, September 19.

This competition is open to members of the branch, directors of companies who are members of the branch, renters' branch managers and salesmen working on the branch's territory.

In order to cover the necessary expenses an entrance fee of 7s. 6d. is payable by each competitor. This will cover the green fee and high tea, the latter being served in the clubhouse after the competition is concluded.

The competition is for a cup and numerous other prizes presented by members of the Trade.

Any competitor is eligible to win the cup, which will be held for twelve months.

Entries must be made no later than Saturday, September 2. No entries can be accepted after that date.

York C.E.A. Golf Competition

The Yorkshire C.E.A. golf tournament, which is open to all *bona-fide* members of the Trade in Yorkshire, will be held on Sandmoor Golf Club course on Wednesday, September 13. This is to be decided by a 36-hole stroke competition on a members' club handicap. No competitor to be allowed more than 24 strokes. The winner will receive the Yorkshire C.E.A. golf challenge cup and a replica of the cup, while the runners-up will be presented with other prizes promised by members of the Trade.

The proceeds from this competition are to be given to the C.T.B.F.

Entry forms may be obtained from the Golf Tournament Committee; the Yorkshire Cinema Trade Club; E. A. Rush, secretary, C.E.A. office, Clifton Hotel, Leeds, and all forms must be returned not later than September 9. The entrance fee is 7s. 6d.

Sheffield Golf

There were a good number of entrants for the Sheffield Screen Golfing Society's medal competition on Wednesday at Sickleholme. H. Silvey won the first-class competition with a nett score of 78. The second class competition was won by Len Sullivan with 84.

Sheffield v. Manchester

The golf match between the Sheffield and Manchester Screen Golfing Societies is to be played at Manchester on Sunday, September 10.

The annual tourney for the silver cup given by Isy Graham to the Sheffield Screen Golfing Society will take place at Sickleholme. The competition is over 36 holes. The first 18 will be played on Wednesday, September 20, and the remainder on the following Wednesday.

WHAT IS YOUR FAVOURITE NEWS THEATRE ITEM?

BRITISH MOVIETONE QUESTIONNAIRE

What do you like to see at a news theatre? British Movietone News are essentially well qualified to gauge the popularity of the various news theatre items as they were the pioneers of this particular form of entertainment in England at the Shaftesbury Avenue Theatre, which celebrated its third anniversary last week.

As the result of a questionnaire distributed by them, the following list has been compiled to show the popularity of the various parts of the programme based on the votes of the audiences:—

1, Sport; 2, travel and customs in foreign countries; 3, foreign affairs, flying; 4, military and naval events, nature and scenic pictures; 5, engineering, speed, home affairs; 6, politics, music; 7, religion, comics, fashions, dancing and miscellaneous items.

The weekly cartoon and the special feature prepared each week by British Movietone News exclusively for the News Theatre, Shaftesbury Avenue, also received considerable numbers of votes.

The popularity of the News Theatre is indicated by the fact that over three million people have passed through the doors of the News Theatre, Shaftesbury Avenue.

SNOOKER TOURNAMENT

Midland Effort for C.T.B.F.

L. Grice, organiser of the Birmingham and Midland Cinema Trade Benevolent Fund Snooker and Golf Tournaments, announces that arrangements are now completed for the Snooker Tournament for the 1934 season. The eliminating rounds and the tournament matches are to be played at the Wellington Hotel at the corner of Bristol Street and Bromsgrove Street, where an old exhibitor, Percy Wilde, is mine host. Entrance forms are now being prepared, and all interested are asked to communicate with Len Grice at Langrish and Co.'s Birmingham office, John Bright Street, Birmingham.

So great was the success of the Dalmarnock Picture House, Glasgow, outing in June, that Manager George has been prevailed upon to run a second outing, and the staff and their friends of Dalmarnock, on Sunday, September 3, will journey to North Berwick.

Duplication of Film Subjects

CLASHES WHICH SHOULD BE AVOIDED

Hollywood Stars for "Red Wagon"

By P. L. MANNOCK

THERE should be some means whereby British film companies at least might avoid the duplication of announced subjects.

Co-operation on this point between Britain and Hollywood is visionary, of course. Marlene Dietrich is going to appear as Catherine the Great; so is Elizabeth Bergner. Continental versions of "Rasputin" and other biographical figures have come over side by side with American ones.

But it is a pity that some registration or clearing-house for titles should be lacking—although the unwritten laws of fairness should—and, let it be said, often do—avert much duplication in actual practice.

"MARIE CELESTE"
Another Version Coming

The latest example is the story of the ship, "Marie Celeste," which, as I exclusively announced last week, is to be made by Lawson Butt and Hamilton Stuart as part of a world cruise of filming operations in October.

Now I learn that Wyndham Films are to make this subject, with, presumably, a solution of the mystery of the vessel, which was found adrift in 1872 without a crew.

Victor McLaglen, who completed "Dick Turpin," and sailed for Hollywood last week, has been approached for the leading rôle, and I understand is anxious to play it if he can finish his next American subject in time.

Wyndham Films claim to have thought of the subject months ago. I do not dispute this. It also probably occurred to others years ago. The point is that it is delicate and difficult for one firm to "cry off" when another has announced it.

There may be a similar situation arising over "Nell Gwyn." Herbert Wilcox published this as an Anna Neagle subject many weeks ago; it has since been put out as the basis of the next Gracie Fields' picture.

"RED ENSIGN"
Clydeside Setting

The next picture to take the floor at Shepherd's Bush will be "Red Ensign," a story of British shipbuilding.

It will tell of the struggle on the Clydeside and of the schemes of an inventor to introduce new ideas that will revolutionise cargo transport.

The whole story is set against a powerful background, which reveal the grim struggle of unemployment.

There is both a romantic element and a portrait of a man who is willing to sacrifice his patriotism to his own pocket.

THREE HOLLYWOOD STARS
For B.I.P.'s "Red Wagon"

After much cabling, negotiation, rumour and contradiction, the casting of three principals in B.I.P.'s version of "Red Wagon" has been determined.

For the first time in film history, three Hollywood personalities have been specially

Carl Brisson among some of his 400 fan guests whom he entertained at Walton on Saturday

engaged to come over to work in a single British picture.

They are Charles Bickford, Raquel Torres and Greta Nissen. All three are due to arrive at Elstree early next month.

Charles Bickford, one of the best-known "he-men" of the screen, is best remembered in "Dynamite," "Anna Christie" and "Hell's Heroes."

Raquel Torres, of "White Shadows of the South Seas" celebrity, is the young Mexican actress of many "siren" characterisations for M-G-M.

Greta Nissen is the Norwegian blonde in "Hell's Angels," and numerous Hollywood subjects, silent and talkie.

B.I.P.'s ambitious plan to represent all parts of the British Isles in the new film, "Red Wagon," has now extended to the Isle of Man, where scenes have been secured in the crowded holiday season at Douglas.

Already the cameraman has travelled to Scotland and Ireland and brought back celluloid records of their beauty, which will ensure picturesque backgrounds for the picture.

Douglas is, however, such a very popular resort that he very nearly had to leave with his mission unfulfilled. Public interest is so great that often passers-by will entirely defeat the cameraman's object by standing immediately in front of him, thereby obstructing his view, and even though they may be deserving of stardom a welcome does not await them when that hundred or so feet of film is screened in the studio projection room. However, the cameraman's patience, by now proverbial, was rewarded and some fine scenes were eventually secured of Douglas *en fête*.

ALBERT DE COURVILLE
"Paris in Spring" Next

Preparations are nearing completion for the production of "Paris in Spring," which will be directed by Albert de Courville.

It has been adapted for the screen from the play, "Pierre ou Jack," by Francis de Croisset.

When this picture has gone on to the floor in the near future, Shepherd's Bush will then have returned to its three-picture production schedule.

IRISH VILLAGE FETE
"General John Regan"

Henry Edwards is at present working on the biggest and most spectacular scenes of "General John Regan" at the British and Dominions Studios, Boreham Wood.

George A. Birmingham's subject is a satirical re-creation of life in a small Irish village, and the sequences now being made are intended to show the village *en fête*.

The occasion of the celebration is the unveiling of the statue to General John Regan (whose existence is entirely mythical, although the townsfolk have been persuaded otherwise). The entire population turns out therefore, and a procession is held with children in fancy dress and the local band lending support.

BEBE DANIELS
Drives a Coach

An elopement—a pursuit by a disappointed suitor—and a fierce fight with brigands have been some of the important scenes filmed by Harry Hughes for B.I.P.'s "A Southern Maid."

The rugged mountainside of Cheddar Gorge has been the background for the scenes, and the exciting happenings have occurred along its curving roads beneath the magic of an obliging full moon.

The lovers, Bebe Daniels and Clifford Mollison, commandeered a coach and pair for their flight, and it was Bebe who handled the ribbons fearlessly.

When a party of brigands, with whom Harry Welchman, as the jilted fiancé, had allied himself in order to recapture the errant pair, were within a few yards of their quarry the coach toppled to one side and was dragged along the ground.

"BELLA DONNA"
With Conrad Veidt

Julius Hagen plans to make a version of Robert Hichens' famous novel and play, "Bella Donna," in January next.

Conrad Veidt, lately the star of "The Wandering Jew" at Twickenham, will have the leading rôle of Dr. Isaacson, originally created on the London stage by the late Sir George Alexander.

"AUNT SALLY"
With Cicely Courtneidge

"Aunt Sally," the next picture at Islington, is due to begin next week.

It will be directed by Tim Whelan and will star Cicely Courtneidge.

Sam Hardy will play a cabaret proprietor. Edward Royce, especially engaged for the production of the spectacular dancing in the film, is rehearsing a troupe of 50 specially chosen dancers, picked from nearly a thousand candidates.

WINDSOR'S BIG SET
Big Venetian Carnival

A Venetian carnival on a spectacular scale is now being shot for the Windsor Film's new comedy subject at the B. and D. studios.

One hundred and fifty people are at work on this elaborate set, besides the principals, Arthur Riscoe, Naunton Wayne, Diana Napier and Franco Foresta.

The sympathy of the British studio world will be extended to J. Elder Wills, formerly B.I.P.'s art director and now director for Wyndham Films, on the death of his wife, Mrs. Wills died last week after a very brief illness.

Scenes from PADDY THE NEXT BEST THING, the Fox film co-starring Janet Gaynor and Warner Baxter, which has just arrived in this country

"PADDY" ARRIVES IN ENGLAND

Janet Gaynor and Warner Baxter Together

Prints of "Paddy the Next Best Thing" have been received at the Fox office in Berners Street. The picture co-stars Janet Gaynor and Warner Baxter, who appear together for the first time since "Daddy Long Legs."

It tells the story of a lovable, irresponsible little Irish tomboy who tries to prevent her sister's marriage to a wealthy man because she believes the wedding is being staged by her impecunious father. She falls in love with the man herself.

Harry Lachman, who made many pictures in this country, directed, and Edwin Burke, who adapted "Bad Girl" to the screen, wrote the screen play.

NEWS THEATRE FOR LIVERPOOL

WAITING JUSTICES' DECISION

Will Liverpool be provided with a newsreel theatre? The answer to this question depends largely on whether the licensing justices on September 1 grant the application of J. H. Haigh, for the approval of plans for a theatre in Church Street.

In the heart of the city and on one of the busiest thoroughfares, the site has a frontage to Church Street of 36 feet. Mr. J. H. Haigh and his father, Ald. Edwin Haigh, are associated with several Liverpool and district kinemas.

The architect for the new scheme is A. Ernest Shennan, F.R.I.B.A., of North House, North John Street, Liverpool.

TRAVELLING KINEMA

NEW WEST COUNTRY COMPANY

A new company, Mobile Talkies and Sound Equipment, Ltd., has been formed in Bristol, the directors being P. S. Harris, Mrs. Mabel S. Moir and Mrs. Lilian A. Harris, the chairman and secretary being A. W. Moir, of 16, Linden Road, Redland, Bristol. The company, which is a private one, has been registered with a capital of £1,000 in £1 shares. One of the objects of the company will be to run a travelling kinema in the smaller towns and large villages in the West of England.

Mr. Moir, who will be in control, has for the past nine years been a well-known figure in the radio world, and has had a wide technical experience. He was a member of the firm of Clark and Moir, Ltd., radio and gramophone wholesalers, which had branches in London, Bristol and Nottingham.

UNIVERSAL'S BIG MUSICAL

"Moonlight and Melody" Trade Show Date

"MOONLIGHT AND MELODY," Universal's first big musical production of the season—the company's first, incidentally, since the unforgettable "King of Jazz"—is to be Trade shown at the Prince Edward Theatre, W., on Tuesday, August 29, at 8.30 p.m.

William Rowland and Monte Brice, two of the most experienced musical comedy producers in America, handled the picture, with Karl Freund, the artistic German genius, directing.

While Universal's previous musical, "King of Jazz," had no story, "Moonlight and Melody" offers a strong romantic drama, with established Hollywood stars in the leading rôles, assisted by leading stars from Broadway and the radio.

Beautiful Chorus

A big feature of the production is the presentation of fifty of the most beautiful show girls in America—dancers and singers picked from the leading shows who appear in many spectacular sequences which, for novelty and originality, challenge the most elaborate of past musical productions.

Among the stars who appear are Mary Brian, Leo Carillo, Herbert Rawlinson, Lilian Miles, who has starred on both the stage and screen, and who sings excellently, Roger Pryor, the stage star, Alexander Grey and Bernice Clair, who starred in several of the earlier screen musicals, and who have recently been leading Broadway shows. Two bands—Jack Denny and his orchestra, and the Frank and Milt Britton band—feature prominently.

The story concerns a young girl (Mary Brian) who sets up her own business of music selling in a small town. A young vaudeville player and song composer (Roger Pryor) falls in love with her, and their love inspires a song. Success comes to the composer, and he has the chance to put his own show on Broadway. He is faced with success . . . then failure . . . but he achieves success finally, the girl of the song being the means of his triumph.

ROSS' MIDLAND CONTRACT

W. A. Webb and Co., the Midland representatives of Messrs. Ross, have secured the contract for projectors at the Olton Cinema, which is being erected just outside the Birmingham area and due to open in the early autumn. The equipment consists of the Ross rear-shutter model projectors, with the "B" type H.I. automatic arcs, together with the well-known Ross lenses.

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
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'PHONE GULLIVER 5451-3

"His Private

Dick's Father has engaged me as his Secretary

He doesn't know I have married his son

The Boss is getting friendly with me

xxxx

Secretary"

He says I am the most competent secretary he has had

He has offered me a million dollars to go into business with his son

-o-o-o

George Arliss and Doris Kenyon in VOLTAIRE
Trade shown by Warner on Wednesday

SHEFFIELD PUBLIC-HOUSE MENACE

Drink and Variety Shows

C.E.A. ACTION

SHEFFIELD exhibitors are facing a new type of opposition which is engaging all their energy to combat, *i.e.*, the provision of variety acts in public-houses in the city.

Before the coming of talkies the screening of films in licensed houses gave kinema proprietors concern. The question was raised then regarding the injustice of allowing the screening of pictures where intoxicating drink was sold, and prohibiting the selling of intoxicants in a theatre where a picture was being screened.

Licences Easily Obtained

It is difficult to deal with the new menace of vaudeville turns, as according to the Sheffield regulations any hotel with a room of 500 square feet area can obtain a licence for vaudeville shows, no regulation with regard to exits and entrances being in operation.

As a result, within half mile of the Sheffield Town Hall, eight hotels provide seating accommodation for upwards of 500 and in other parts of the city accommodation is provided for twice that number.

Almost all the hotels with a room sufficiently large or the possibility of converting a room are putting on these shows.

Appeal to Headquarters

The matter has been discussed by a special meeting of the Sheffield Advisory Committee at which it was decided to ask the help of Mr. Fuller. In his reply, the General Secretary promised to give every assistance and expressed surprise at the extent to which this competition was being carried on at Sheffield.

A Public Danger

At the meeting several speakers stressed the danger to the public at a number of the hotels at which shows are given. It was stated that in many cases there is only one staircase for entrance and exit and that in some cases it is difficult to pass on the stairs.

"GOING GAY"

FIRST WINDSOR STERLING FILM

Sterling Film Co., Ltd., announce that the title decided for the first Windsor-Sterling production, presenting the British comedians, Arthur Riscoe and Naunton Wayne with Magda Schneider, is "Going Gay."

It is felt that this title appropriately introduces the new team of merry-makers in the new series of productions already announced.

The Trade show has been fixed for Tuesday, September 12, 8.45 p.m., at the Prince Edward Theatre.

For the convenience of West of England exhibitors, Butcher's have arranged Bristol Trade shows of two of their most recent offerings, "Love's Old Sweet Song" and "Double Expense."

Both these pictures will be screened at the Queen's on Sunday, August 27, at 3 p.m

George Arliss in "Voltaire"

CONCLUDES WARNER'S BIG WEEK

Max Milder, managing director of Warner Bros., claims that "Voltaire," which was presented to the Trade last evening in the Phœnix Theatre, is definitely the highlight of Warner Week, during which few days no fewer than eight important new season's productions have been shown.

They include "Baby Face," with Barbara Stanwyck; "Mayor of Hell," with James Cagney; "Captured," with Leslie Howard, Douglas Fairbanks, Jun., Paul Lukas, and Margaret Lindsay; "Private Detective 62," with William Powell; "Mayfair Girl," with Sally Blane, and "Mary Stevens, M.D.," with Kay Francis, as well as the new four star Western, "Somewhere in Sonora."

"Grouped greatness," Max Milder says, "is our motto, and by it we stand, backing it with such exceptional entertainment as the pictures above listed. 'Voltaire' and the other seven pictures are proof positive of the type of entertainment we shall continue to offer during the new season.

"We are keeping the sales and production plans elastic because it is good, sound business sense to do so, and because it is in the best interests of exhibitors to have timely and topical subjects to show their patrons.

Programme Pictures Out

"Every picture in our 1933-34 programme will be a special. There will be no programme pictures, because experience has proved that exhibitors cannot build big business with this type of product.

"Each picture made for the new season will have definite sales and exploitation values, which every exhibitor who takes advantage of, can turn into money at the box-office.

"When we do announce our complete plans for the 1934 season, exhibitors will be astonished by the extraordinary character and outstanding box-office values that will be the hall-mark of our new season's product."

"KING KONG"

To be Viewed by Midland Justices

Representatives of the licensing justices of Birmingham, Sutton Coldfield, Smethwick, Walsall, Kidderminster, Wolverhampton and Warwick will attend a private screening of "King Kong" at the Forum Theatre, Birmingham, on September 4, following which it will be announced if or not special conditions will be imposed upon the screening of this picture to the public.

This is the first occasion on which the justices from the outside area adjacent to Birmingham have combined in the viewing of a picture. It is the outcome of a recent conference of representatives with a view to obtaining concerted action where specific conditions have been applied or the picture banned for public exhibition, thus eliminating the possibility of showing the picture "just over the border" and defeating such conditions, etc.

"SING, SINNER, SING"

"Sing, Sinner, Sing," the recently Trade shown P.D.C.-Majestic production, has been booked to play the entire Loew major circuit in the United States.

The picture will be shown at the Loew's de luxe theatres in Boston, Newark, Jersey City, Wilmington, and other key spots. It has also been booked for the Hippodrome in Baltimore, a first class house that has been playing major companies' films exclusively.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing August 28

London

Astoria.—"Sleeping Car" (W. and F.).
Capitol.—"Man Who Dared" (Fox).
Carlton.—"Bitter Sweet" (U.A.).
Davis, Croydon.—"Blarney Stone" (W. and F.).
Dominion.—"Falling for You" (W. and F.).
Empire.—"Accidents Wanted" (M-G-M) and "Heads We Go" (Wardour).
Marble Arch Pavilion.—"Cavalcade" (Fox).
New Gallery.—"Adorable" (Fox).
New Victoria.—"Falling for You" (W. and F.).
Plaza.—"Midnight Club" (Paramount).
Regal.—"The Song You Gave Me" (Wardour) and "Hold Me Tight" (Fox).
Stoll.—"Waltz Time" (W. and F.) and 'White Sister" (M-G-M).
Tivoli.—"My Lips Betray" (Fox).

Birmingham

Forum.—"Perfect Understanding" and "The Circus Queen Murder" (U.A.).
Futurist.—"Counsel's Opinion" and "From Hell to Heaven" (Paramount).
Gaumont Palace.—"Cavalcade" (Fox).
Scala.—"King of the Ritz" (Gaumont-Ideal).
West End.—"A Night in Cairo" (M-G-M) and "Oliver Twist" (Pathé).

Bristol

Empire.—"The Mind Reader" and "She Had to Say Yes" (First National).
Hippodrome.—"Perfect Understanding" and "State Trooper" (U.A.).
King's.—"The Woman Accused" (Paramount) and "The Fargo Express" (Gaumont-Ideal).
New Palace.—"Central Airport" (First National) and "A Shriek in the Night" (Gaumont).
Regent.—"F.P.1" (W. and F.).
Stoll.—Mon.: "She Done Him Wrong" and "The Million Dollar Scandal" (Paramount); Thurs.: "Topaze" and "Sailor be Good" (Radio).
Triangle.—"The Mind Reader" and "She Had to Say Yes" (First National).
Whiteladies.—"The Woman Accused" (Paramount) and "The Fargo Express" (Gaumont-Ideal).

Cardiff

Capitol.—"The Sign of the Cross" (Paramount).
Empire.—"Uptown New York" (Radio).
Park Hall.—"Pleasure Cruise" (Fox).
Pavilion.—"Parole Girl" (U.A.).
Queen's.—"Child of Manhattan" and "State Trooper" (U.A.).

Edinburgh

Caley.—"The Kid's Last Fight" (Warner).
New Picture House.—"State Fair" (Fox).
New Victoria.—"State Fair" (Fox).
Palace.—"Moonlight Madness" (U.A.).
Playhouse.—"Men Must Fight" (M-G-M).
Rutland.—"The Lady's Profession" (Paramount) and "Constant Woman" (Gaumont-Ideal).
St. Andrew Square.—"The Lady's Profession" (Paramount) and "Constant Woman" (Gaumont-Ideal).
Synod Hall.—"The Lost Chord" (A.P.D.).

Glasgow

Coliseum.—"42nd Street" (Warner).
Cranston's.—"The Right to Happiness" (Warner).
Grand Central.—Mon.: "Billion Dollar Scandal" and "Hello, Everybody" (Paramount). Thurs.: "Slightly Married" and "Racing Strain" (Butcher).
Green's Playhouse.—"No Man of Her Own" (Paramount and "Savage Gold" (Pathé).
La Scala.—"Topaze" (Radio) and "Destination Unknown" (Universal).
New Savoy.—"Pilgrimage" (Fox) and "The Intruder" (Gaumont-Ideal).
Regal.—"42nd Street" (Warner).
Regent.—"Loyalties" (A.B.F.D.) and "Secrets of Wu Sin" (Warner).
The Picture House.—"The Good Companions" (Gaumont-Ideal).

Leeds

Assembly Rooms.—"Good Companions" (Gaumont-Ideal).
Coliseum.—"A Night in Cairo" (M-G-M) and "Trailing the Killer" (Gaumont-Ideal).
Majestic.—"Good Companions" (Gaumont-Ideal).
Paramount.—"Our Betters" (Radio) and "The Woman Accused" (Paramount).
Rialto.—"Hard to Handle" and "Grand Slam" (Warner).
Scala.—"A Night in Cairo" (M-G-M) and "Trailing the Killer" (Gaumont-Ideal).
Tower.—"Let Us Be Gay" (M-G-M).

Liverpool

Forum.—"Woman Accused" (Paramount).
Futurist.—"Counsel's Opinion" (Paramount).
Palais de Luxe.—"My Lucky Star" (W. and F.).
Prince of Wales.—"Hold Me Tight" (Fox)
Rialto.—"Zoo in Budapest" and "Stick Pin" (Fox).
Royal Hippodrome.—"Zoo in Budapest" (Fox) and "Mystery of Monte Carlo" (Gaumont-Ideal).
Scala.—"The Mind Reader" (First National) and "She Had to Say Yes" (Warner).
Trocadero.—"Waltz Time" (W. and F.) and "Soldiers of the Storm" (U.A.).

Manchester

Deansgate.—"Topaze" (Radio).
Gaiety.—"Perfect Understanding" (U.A.).
Market Street.—"Cleaning Up" (British Lion).
New Oxford.—"Cleaning Up" (British Lion).
Paramount.—"Sign of the Cross" (Paramount).
Piccadilly.—"Waltz Time" (W. and F.).
Regal.—"Up for the Derby" (W. and F.).
Theatre Royal.—"King of the Ritz" (Gaumont-Ideal).

Newcastle

New Westgate.—"Trick for Trick" (Fox) and "Trailing the Killer" (Gaumont-Ideal).
Paramount.—"The Mind Reader" (First National) and "Strictly Personal" (Paramount).
Pavilion.—"To-day We Live" (M-G-M).
Queen's Hall.—"Good Companions" (Gaumont-Ideal).
Stoll.—"Perfect Understanding" and "Circus Queen Murder" (U.A.).

Sheffield

Albert Hall.—"She Done Him Wrong" (Paramount) and "Out of the Past" (Warner).
Central.—"The Perfect Understanding" and "Bulldog Drummond" (U.A.).
Cinema House.—"Just My Luck" (W. and F.).
Electra Palace.—"They Just Had to Get Married" (Universal).
Hippodrome.—"Private Jones (Universal) and "Timbuctoo" (Wardour).
Regent.—"Zoo in Budapest" (Fox).
Union Street.—"Puppets of Fate" (U.A.) and "Middle Watch" (Wardour).

NEW FRENCH LAW

TO CONTROL DUBBING OF FILMS

(From Our Paris Correspondent).

The French decree controlling the dubbing of foreign pictures has made French versions of films a very difficult matter, particularly to American companies working in Paris.

Last year regulations were compiled to compel the dubbing work to be done in France, but no limit was fixed. Now only 70 foreign dubbed pictures over 900 metres may be released in the country every six months, being 140 a year, and the dubbing of such must be done on French territory within four months of the date on which tax is paid.

Such films must indicate they are dubbed, giving the name of country of origin, the players in the original cast and the names of the "artistes" speaking the parts in the French dubbing. As 500 pictures are needed yearly, this gives a broad margin for native productions.

What producers desired, and the independent exhibitors did not, has been accomplished by this new kinema regulation. The new decree, dated July 22, further states the exhibition of foreign films is quite free after the necessary visa has been granted by the censors, but article 4 stipulates that the Government has a right to restrict the presentation of pictures from countries placing restrictions on French films.

Foreign Language Restrictions

On the other hand, original films in foreign languages may only be shown in five Paris kinemas and ten in other parts of France. There is, however, a saving clause for exhibitors by a closing paragraph in article 5: "Exemptions from this limit may be granted by the Minister of the Interior," *i.e.*, the French Home Office. The regulation is for one year, to July 1, 1934 (having been made retroactive to July 1, 1933), but it is anticipated changes will be made in the law meanwhile.

M. Raymond Lussiez, chairman of the Exhibitors' Syndicate, representing about 3,900 out of the 4,500 kinemas in France, fears the present agitation of some local producers to bar foreign pictures may result in a big French trust interfering with the independent exhibitor.

He cites statistics to prove the showing of foreign films has not hindered French production. "Pathé-Natan and Gaumont-Aubert have perhaps secured all the pictures they need for next season," he stated to the Press, "and now they want the importation of foreign films to be stopped. Is the object the creation of a trust to control the business by the ruin of independent exhibitors? The public is the judge, and will desert the kinemas rather than pay to see hurriedly produced pictures which this ban would necessitate. There are not too many good pictures in the world, and the public want to see the best."

Reply to Proposed Ban

The present decree is a substitute for the recent suggestion of the Chambre Syndicale (not to be confounded with the exhibitors' syndicate) that all foreign films should be banned from France for one year. There is a flood of protests from independent exhibitors, and steps are being taken by their syndicates to have the measure changed. The American Chamber of Commerce in Paris has protested to the French Government, characterising the measure as "harmful to Franco-American relations," and M. Lussiez has visited the Prime Minister, M. Daladier, at Vichy, to file a petition on behalf of the French exhibitors who find the quota contrary to their needs for the next year.

CUBAN REVOLUTION

BRITISH PARAMOUNT NEWS SPECIAL

Some really amazing pictures were included in the British Paramount News Special of the Cuban Revolution, which were generally released on Monday. The pictures were rushed to New York by airplane, quickly developed, and then catapulted by airplane to the *Bremen*. When the *Bremen* arrived in the English Channel, the pictures were again catapulted by airplane, and in this way arrived in London on Sunday morning.

The pictures include an aerial view of Havana, close-ups of the mob being cleared by soldiers, looting, the destruction of the monument of ex-President Machado, and the body of the assassinated Chief of the Secret Police lying in the street.

Theatre Furnishing
Pictons Ltd
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LONDON W 1

W.E. SMALL HALL TALKIE SET

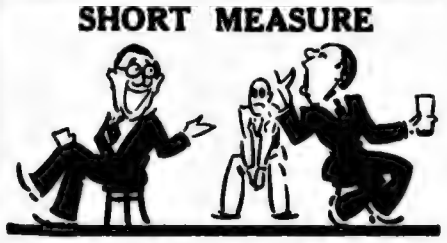
ALL-MAINS OPERATION WITH PERMANENT MAGNET SPEAKER

FULL technical details are now available, together with the first photographs, of the latest development from the Western Electric British laboratories—the 4.A. Sound System. It has been developed to meet the requirements of exhibitors with houses of 500 seats and under, who heretofore have been denied a standard Western Electric set for this capacity.

All-British Design

Prior to the introduction of the 4.A., the smallest system available was the 3.A., which, although having been wired in smaller houses, is actually suited to the 1,000-seater.

SHORT MEASURE



He was a producer from somewhere, the rest of us very ordinary exhibitors. How that man could talk!

"At the moment," he said, "my mind is filled with what will be my greatest production!"

"A 'short,' I take it," murmured one of his well and truly fed-up audience.

It has been wholly designed by Western Electric's engineers in England, and incorporates several entirely new features.

Suitable Projector Heads

Adaptable to the Simplex, Kalee, Gaumont, Ernemann, Ross and Bauer makes of projector head, this adjunct to the Western Electric range is worthy of attention from the man with the small theatre.

The seating capacity limit is, as already stated, 500 seats, equivalent under normal conditions to a volumetric capacity of approximately 75,000 cubic feet.

No Batteries

There are several noteworthy technical features in this new Western Electric equipment, chief among which is a complete absence of batteries, the system being operative entirely from the electric mains.

The pick-up element consists of a 206 type reproducer set, and, instead of feeding into a 49 type amplifier, a very compact amplifier has been designed to mount directly on the reproducer in a position normally occupied, on other Western Electric sets, by the photo-electric cell compartment.

Volume Control Feature

This head amplifier uses a single vacuum tube, and has an output potentiometer which serves both as a means of matching the volume output from the two machines and as a general volume control for the whole system in lieu of the usual fader.

The change-over between the two machines is effected by means of a switch mounted in a small control cabinet on the front wall.

The main amplifier is arranged for wall mounting, and comprises two 262-A vacuum tubes resistance-coupled, followed by two 275-A tubes in push-pull, a 274-A tube being used as a rectifier for the plate supply.

The 262-A vacuum tube, which is used in both the amplifiers, incorporates special features in design, and these, in conjunction with careful control of the manufacturing processes, result in an extremely low level of disturbance, which makes the tube suitable for use in the earlier stage of high gain audio-frequency amplifiers where the ordinary heater type of tube would be entirely impracticable. The rigid and non-resonating structure of this valve makes it unusually non-microphonic.

Its microphonic response to a given mechanical stimulus is from 10-20 db. below that of heater tubes of conventional design.

(Continued on page 31)

The Observation Window

Cathode-Ray Oscillograph

In New Portable Recorder

Spoor Spectaculum Spurned

A BERLIN firm, Friess Akt.-Ges. für Film-und Tongeräte, has, says *Photographische Industrie*, produced an exceedingly simple form of portable recording equipment, which is notable in employing not the ordinary mirror oscillograph, but a cathode-ray oscillograph. The intensity of light is stated to be sufficient to enable any stock, including ordinary positive, to be used.

BY means of an optical system, the width of the beam is reduced to .015 mm. (.0006 in.), and a frequency band up to 10,000 cycles is covered. For the sake of portability, the equipment is driven from batteries, but the problem of synchronisation has been solved in an ingenious fashion, a synthetic A.C. being obtained by means of a device driven from the 24-volt accumulators. As many as five 3-phase synchronous motors may be run from this system, speed and synchronism being checked by a built-in stroboscope.

TIME was when a man with a monocle was regarded as brainless and foppish. But in Hollywood, to-day, the monocle is the symbol of that brainy profession—that of the camera-man. Before every scene of Marlene Dietrich's new film, "The Song of Songs," chief camera-man Victor Milner spent several minutes after the lights had been placed and the set illuminated in studying through his blue monocle the composition of the setting, the exact density of lights, and the contrast in colours between different details of furniture and costumes.

AMONG projectionists are some very keen amateur photographers, and to the notice of such I would call attention to the new Kodak Panatomic roll film just introduced. It is of rare fineness of grain, is panchromatic, but a little slower than the "Supersensitive." It is available in all the popular roll-film sizes, and gives greater advantages to the user in the early or late part of the day.

WHEN one remembers the importance which the promise—or threat—of wide film had a few years ago, its total disappearance from discussion is the more remarkable. In these notes a few months ago the activities of George K. Spoor at the Chicago World's Fair were noted whereby he hoped to interest visitors and establish a chain of theatres showing scenics on wide film.

THE American Press now records that Spoor's theatre at the World's Fair where he showed pictures on a wide screen is now closed owing to lack of public support. This, of course, closes the scheme for the theatre chain, and appears to have definitely sounded the knell of wide film.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

The New Odeon Theatre, Kingston-on-Thames, strikes a note of comfort and efficiency in the projection room illustrated above. Built on the third-floor position over the entrance, it is of ample dimensions and houses the latest Kalee model 11 projectors fitted with the Peerless high intensity arcs and Taylor, Taylor Hobson lenses. The sound system is the new extended frequency R.T.-H. apparatus with the new high-frequency horns and a Strand Electric effects lantern, whilst the electrical equipment is all British.

Adjacent to the projection room are the rewind room, dimmer room, non-sync. room and large-size workshop, 11 ft. 10 in. by 8 ft. 3 in.

Switch on in the morning and switch off at night!
Apart from that HEWITTIC is automatic and fool proof
TO CONVERT FROM A.C. TO D.C.
INSTAL IT AND FORGET IT

NEW STUDIO ARC LIGHTING UNIT

STEADINESS AND SILENCE WITH FINE LIGHT QUALITY

A NEW "broadside" arc lamp for studio use has been developed in America, which threatens to supersede the old type which has been in existence without substantial change for the past ten years.

Steadiness of the light source and silence of operation are essentials with this type of lamp, the former because "takes" frequently last some few minutes, and the latter because of the need to exclude from the film all unwanted noises.

Mole-Richardson, Inc., and the National Carbon Co., of America, have, after experiments covering several months, produced a 29-40 amp. twin arc broadside, which, they claim, will meet modern requirements. The type produced works on 115 volts D.C.

Devised for Colour

The requirements, which were put to Mole-Richardson, Inc., by the sponsors of a new colour process, are described by Elmer C. Richardson in the August *American Cinematographer* as follows:—

1. The lamp to produce an illumination level of 200-foot candle-power as measured at 15 ft. with a standard Weston photometer.
2. The lamp being required for general illumination purposes must have a comparatively flat distribution curve over a projection angle of 60 deg. or more, and the field of illumination to be devoid of any hot spots, i.e., areas of illumination which are photographically objectionable.
3. The feeding mechanism of the lamp to be so designed as to give a reasonably uniform level of light intensity during its period of operation, and the spectrum of the light emitted is not to show any alteration of its characteristics during the period of operation.
4. The lamp to be silent in operation, so that it may be satisfactorily operated in conjunction with modern sound recording apparatus.
5. The lamp to take a form, and be so mounted that it will be convenient for placement, and to be of such weight as to be easily handled on the set.
6. The lamp to be economical in operation both as respects attendance and the consumption of currents and carbon electrodes.

Lead in Diffusion Glass

The lamp, therefore, has been designed for operation at all times with cover glasses to eliminate the possibility of injury to the eyes of the actors. The diffusion glass, which is supplied with the equipment, has a high lead content which impedes the transmission of the ultra-violet light, the component of arc radiation which causes the inflammation of the eyeball, popularly known as "Klieg eyes."

When equipped with cover glasses these lamps produce more than twice the illumination afforded by the old types of side arcs of similar current capacity when operated upon, and produce a very smooth field of illumination. The area of the aperture of the lamp has been made larger than was that of the old type equipment, so that though the lamps are of higher intensity, the illumination is so distributed as to be comfortable to the actors in the set.

Uniform Lighting

In operating the colour process, for which this equipment has been developed, it is most desirable, that at all times during the photographing, the level and quality of illumination be uniform; to comply with this requirement a rather unique principle of arc control has been devised for this new lamp.

The old type broadside struck the arc and maintained the position of the carbon electrode by means of a single current coil actuating in armature, and various mechanical means were used for transmitting the armature movement to the two arc systems of the lamp.

New Arc System

In the new lamp, which Mole-Richardson have designed, each of the two series arcs are controlled by an individual system of energising coils, armatures, and connecting

(Continued on page 31)

A parade of window cleaners with their carts advertising LETTING IN THE SUNSHINE (Wardour) at the Commodore, Southsea. This was a smart tie-up by Edward G. Burns

CONSISTENCY WINS PATRONAGE

Something Doing All the Time is Recipe for Extra Business

THE name of the Elite Theatre, Bordesley Green, Birmingham, is ever before the local public, the reason being that J. B. Higham is one of those consistent showmen who never show a film without giving it a boost. The following are some of his most recent efforts:—

For the screening of "Pier 13" (Fox), he tied up with the local newspaper boys to carry specially printed contents bills headed "Bordesley News," announcing "Dangerous Criminal Wanted—all information should be given to Spencer Tracy at the Elite Theatre, Bordesley Green."

This was supported with a fine lobby display of cut-out figures from the film publicity, including a massive cut-out from a 48-sheet showing the stars, Spencer Tracy and Joan Bennett, with the announcements, "See these stars—your own favourites—in their latest and finest production, 'Pier 13.'" To arouse interest in "Three on a Match" (First National), he arranged a front-of-house setting in which a giant match, 20 ft. long and 2 ft. wide, was the centre of attraction. On the head of this against the red was "See this, it's good," whilst along the stem portion were large-size head cut-outs of the principal stars, with the announcement under each, "I'm Joan Blondell—see me in this film," "I'm Bette Davies—see me, too," etc.

"Blonde Venus" (Paramount) was publicised by a life-size replica of Marlene Dietrich in the foyer dressed in a gown similar to the creation worn by the star in the film, whilst a tie-up was arranged with a local gown shop, where a double window display was arranged tieing up with the film and the dresses.

Announcement cards on the model in the foyer read, "See 'Blonde Venus' at the Elite; then visit the Gown Shop and be attired like a Blonde Venus."

"Silver Dollar" (First National) exploitation consisted of an attractive front-of-house setting in which a number of 8-ft. replicas of the American silver dollar featured, together with a giant cut-out of Edgar G. Robinson. Supporting this were special newspaper contents bills dealing with the American dollar and the gold standard, and special letters mailed to all the Robinsons in the immediate area inviting them to see their namesake on the screen at the Elite.

Australian publicity for ROME EXPRESS (Gaumont). An effective lobby display at the Majestic Theatre, Melbourne, where the film has played to record houses

SLOUGH BEAUTY CONTEST

Nautical Stage Setting for the Presentation of Competitors

BERNARD M. WOOLLEY, formerly of the Empire, Ardwick, Manchester, is fast making a name for himself as a showman at the Adelphi, Slough, where he took over the management about four weeks ago. With "Leave It to Me" (Wardour) as the attraction, he arranged a Bathing Beauty Competition, which had the effect of drawing record crowds to the house.

The week before play-date an advertisement in the local paper brought 175 entrants for the competition. An appropriate setting for the competition was arranged by transforming the kinema stage into an ocean liner. On this were to be seen competitors in bathing suits loaned by Jantzen, members of the staff attired as sailors, Assistant-Manager Jack Cosgrove on the bridge as the first officer, and Tommy Trinder, the comedian, as the captain, who introduced the competitors and selected those for the semi-final.

Messrs. Horlicks, who co-operated with Mr. Woolley in running the competition, provided a lady attired as a stewardess to serve iced Horlicks to the competitors on the liner. The Adelphi organist, attired as an officer, rendered nautical numbers.

On the Friday, when the final judging took place, the house was packed to capacity. Twenty-five girls took part, and the judges were film and stage stars and beauty specialists.

The winner received a silver cup presented by Horlicks, while other prizes were given by Amami, Ltd., and Jantzen.

These firms also supplied Mr. Woolley with a quantity of publicity material for display purposes.

The
E. G. Turner
Perforated Front Projection
Sound Screen
All Enquiries to
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Phone: Whitehall 4087/8

MILITARY DISPLAY

An abundant display of flags, bunting, large shields and soldiers posted at the main entrances, and a programme of martial music have all assisted Manager Tonge, of the Hippodrome, Bolton, to run a most successful week with "Soldiers of the King" (W. and F.).

MORE CAMPAIGNS BY D. C. WALLS

"If I Had a Million" Hints to Shoppers

TO stimulate interest in "If I Had a Million" (Universal) at the Casino, Manchester, Dennis C. Walls issued a number of specially designed showcards to local tradesmen. The headlines of these were: "'If I Had a Million,' I would shop at ——, the best —— in town, says —— in 'If I Had a Million,' at the Casino," while fixed to each card were appropriate stills.

In addition to this, Mr. Walls circularised 3,000 throwaways in the form of a personal letter, pointing out the entertainment values of the film. Eight names picked from the telephone directory and displayed on the theatre front brought a continuous stream of people to the kinema to find out the lucky persons to whom complimentary tickets were given.

For the showing of "He Learned About Women" (Paramount) a man dressed to represent a hen-pecked husband, pushed a pram through the streets, labelled with the following: "'He Learned About Women'—here's the price he paid. See how he learned about women at the Casino, it's cheaper."

A replica of a silver dollar, 12 ft. in diameter, with stills attached, displayed in the vestibule, attracted a great deal of attention three days prior to the screening of "Silver Dollar" (First National).

A BARONIAL HALL Staged for Arliss Film

With "King's Vacation" (Warner) as his attraction, W. Hudson, of the Edgbaston Cinema, Birmingham, went all out to arouse the interest of the local populace. In what has now come to be known as exploitation corner in the Edgbaston foyer was set a complete baronial hall with a cut-out of George Arliss in the centre surrounded by cut-outs of court officials gracefully bowing as the king departs upon vacation. In front of this were two large panel announcements bearing the words, "George Arliss" and "The King's Vacation."

In the evening, carefully arranged lighting at the rear of the artist's impression of a massive chandelier gave just the correct atmosphere to the setting, compelling the notice of the patrons.

CARDS OF DISTINCTION House Organ Feature

The house organ of the Westover, Bournemouth, contains an interesting page, in which the lay-out is a striking feature.

Instead of the usual announcements regarding "Forthcoming Attractions," the star artistes of the films are set out in "boxes" similar to visiting cards. The name of the actor or actress is shown, and the address of the Westover is quoted. Nothing else is printed in the "boxes," and at the head of the page appears the announcement: "Visiting Cards of Distinction."

The idea was conceived by Reg. Mervyn, the resident manager.

Royal-Robed Leader of Street Parade

Impersonating Sydney Howard in "It's a King"

A MAN in royal robes impersonating Sydney Howard, leading a jazz band, and men distributing handbills, attracted a great deal of attention and amusement, when they paraded the streets of Widnes. This stunt was worked by H. J. Clayton in connection with "It's a King" (W. and F.) at the Co-op. Cinema De Luxe. Another parade for "Letting in the Sunshine" (Wardour) featured nine men dressed as window cleaners, with mops, buckets and ladders. These men distributed throwaways. Sun discs attached to the buckets announced the star and title of the film.

For the repertory week of the British films, "Atlantic" and "Middle Watch" (Wardour), Mr. Clayton created atmosphere by decorating the theatre front with bunting and cut-outs of lifebelts. A ship's bell was rung at intervals by a man attired in naval officer's uniform. During the evening a searchlight played from the top of the kinema.

Interest in a children's matinee was worked up by Mr. Clayton, who is known as Uncle Harold, among the juveniles, with a series of special throwaways.

In connection with "Payment Deferred" (M-G-M) Mr. Clayton offered a 10s. prize and free seat for the best criticisms of the film.

A PRISON SCENE For "20,000 Years in Sing Sing"

Harry Yorke, manager of the Palace Theatre, Erdington, Birmingham, made full use of the Dance Hall entrance at the side of the kinema for his exploitation of "20,000 Years in Sing Sing" (First National).

The main glass doors were camouflaged to represent a prison entrance, whilst at the end of the lobby was a backcloth representative of a quarry and the intervening space strewn with pieces of rock and stone, around which was a liberal supply of sand.

Arranged in this setting were a number of cut-outs of convicts in groups engaged upon stone breaking, and the announcement: "Do not fail to see this epic of the dreaded Sing Sing Prison, depicting all the thrills, excitement and the romance of those who have been forced to accept this house as their compulsory home."

OLDHAM QUESTIONNAIRE For "If I Had a Million"

A competition promoted by Wally Baker proved an effective means of publicising "If I Had a Million" (Paramount) during its showing at the Palladium, Oldham.

A fifty-word opinion on "What Would You Do If You Had a Million" was invited, the only condition being that a half of an admission ticket had to be attached to each entry. Three money prizes were offered, and the efforts were judged by the Lord Mayor of Oldham.

To exploit "What! No Beer?" (M-G-M) Mr. Baker tied-up with Wilson's Brewery. The vestibule was converted into a saloon-bar, complete with counter pumps and bottles. Beer barrels, cut-outs and posters, with the following slogans: "We're treating everyone—to laughter," and "Quench your laughter thirst here," were used with good effect in the vestibule and on the theatre front.

COMEDIANS UP A TREE Great Fun at Birmingham

Manager Adams, of the Adelphi Theatre, Hay Mills, Birmingham, put over an attractive and humorous setting for exploitation in connection with the screening of "So This is Africa" (U.A.). In a convenient bay of the foyer was set a replica of a tree in miniature, with those two mirth merchants, Wheeler and Woolsey, climbing and clinging to the uppermost branches, whilst below were a number of cut-outs of girls representative of amazon beauties.

Around the setting at vantage points were cutely worded hand-written announcement cards: "Africa—where men are menaced and women are amazons"; "Pass inside and see the fun riot-eers, Wheeler and Woolsey, in their experiences in wildest Africa."

A strong appeal was made to Gene Gerrard fans by this foyer display carried out by W. Hudson of the Edgbaston Cinema, Birmingham, in connection with LEAVE IT TO ME (Wardour)

Wally Baker's bar for WHAT! NO BEER? at the Palladium, Oldham

CLEVER PUBLICITY FROM BOLTON

BIG BAG OF TIE-UPS FOR "RAIN"

EXPLOITATION on a very wide scale was worked by F. Basil Boddington, general manager of the Theatre Royal, Bolton, last week. Outside angles worked consisted in the main of a distribution of fake insurance policies against rain, tie-ups with jewellers for bangles and ornaments as used by Joan Crawford in the picture, also with drapers and milliners for similar pattern materials as worn by her, displays of the old type gramophone, as seen in the picture, as compared with the radiogram of modern date, and tie-ups with "blues" records, nurserymen and florists, scientific instrument dealers for barometers and rain gauges, etc., cosmetics and soap as used by the star, umbrella, macintosh and raincoat dealers, also shoe suppliers, with bookdealers for the novel, travel bureaux for tours to the South Seas, ladies' hairdressers for waving as worn by Joan Crawford in this particular picture, furnishing stores for bed curtains, also as seen in the picture, with oculists for sunglare glasses, and other angles.

Interior boosting was carried out largely by house lighting being all done in amber, also stage effects in the same way, with the addition of volcanic effects worked from the Brenograph on to a special drop, with sound effects to convey the rumbling of the volcano, with incessant rain accompanied by thunder and lightning. Musical interludes were worked by the playing of old-time ragtime music as contrasted with ultra-modern jazz.

BURTON BOOSTS BASS

And Puts Over 'What! No Beer?'

What better film title could an exhibitor wish for in a brewery town like Burton-on-Trent than "What! No Beer?" (M-G-M) for exploiting purposes? This Buster Keaton-"Schnozzle" Durante comedy film certainly tickled Burton-on-Trent last week, and as a result the Opera House did better business in spite of the "outdoor" weather.

Mr. Gray, manager of the Opera House, took full advantage of the title, and arranged a special "Bass" lobby display. Giant bottles of "Bass," together with a liberal supply of the famous firm's showcards—"Bass" trays and numerous jugs, glasses and small bottles were placed in prominent positions on tables and shelves. "Bass" show-cards were placed in between "stills" from "What! No Beer!" which stood on large boards on either side of the pay-box.

A comedy interlude, entitled "What! No Beer?" preceded each performance by two members of the theatre staff.

The comedy turn was a thorough success and created roars of laughter at every performance, the "patter" having been written by Mr. Gray himself. Mr. Gray also hired the "Bass" publicity film showing how beer is made, and which was taken at the Burton breweries—a very interesting film.

G. F. PRICE'S ELEPHANT

Wins Carnival Prize

George F. Price scored a great success and gave his house, the Regent, Paignton, a good boost last week by winning the first prize at the Paignton Carnival for the most humorous and original costume. His entry was a baby elephant. The animal presented an amusing sight, being formed with two men dressed in imitation skin and wearing a model of an elephant's head on which was perched a schoolboy's cap. Hanging over the elephant's body was a large sheet worded, "One Year Old Next Month, Regent, Paignton."

Mr. Price obtained the idea from Mills' Circus at Torquay, where a small elephant twenty-one years old was one of the greatest attractions. This elephant played cricket, so Mr. Price placed a notice on his "animal" to the effect, "No body-line bowling."

Harry Chadwick, manager of the Rivoli, Southend, is working hard to hand over £100 or more to this week's Southend Carnival Funds. This will make Chadwick's fifth year of a £100 or more.

An ornamental rock garden has been built around the orchestral pit of the Savoy Cinema, King's Norton, Birmingham.

AROUND THE SHOWS IN LONDON

CIRCUITS' PLANS FOR POPULARISING KINE VARIETY PROGRAMMES

£5,000 Display Free of Cost

DETAILS are, at the moment lacking, but I understand that plans are being formulated for developing the kine.-variety programmes in the houses on the leading circuits.

Last season, it will be recollected, witnessed two types of programmes. There were a good many houses featuring stage bands, whilst others favoured a "road show" of band and variety acts, which toured around.

I gather that variety will be a strong point in the London houses this year. In order to make the best of the stage side of the programme, plans have been prepared whereby more attention will be given to the "presentation" of the variety. Novel lighting and scenic effects will be introduced, and in every way the stage show will be made comparable with the screen side: not as a "make-weight," but as an integral part of the kinema's programme.

Brixton's £5,000 Vestibule Display

It sounds a contradiction, but nevertheless is a fact, that "Bill" Thornton, of the Brixton Astoria, has a vestibule display worth £5,000—which did not cost him anything!

The display was in connection with the run of "Luxury Liner," and consisted of model passenger boats lent to him by the leading shipping companies. The show was typical of a walk through Cockspur Street with its exhibitions of liners and vessels, in the windows of the steamship offices. The models were insured for £5,000, and Mr. Thornton had to give his personal assurance for the safety of the exhibits. In addition, an illuminated "cut-out" of a liner was a striking feature of other vestibule publicity. A coloured pictorial design aboard a pleasure cruise was another prominent exhibit.

Prior Re-names Croydon

Frank Prior, of the Hippodrome, Croydon, has hit upon a bright and appropriate idea for exploiting "42nd Street" (First National)—he proposes to re-name the streets of Croydon!

He has obtained a number of signs, similar to street direction notices, and secured several prominent corner sites, mostly front gardens, and instead of bearing the street name of the locality, they read "42nd Street," with a hand pointing in the direction of the Croydon Hippodrome.

The stunt is reminiscent of the publicity Sheridan Moore, when manager of the Peckham Tower, suggested that Rye Lane, in which the kinema is situated, should be renamed "Main Street," at the time he was screening the film of that name.

Ealing's Questionnaire

The management of the Lido, West Ealing, is thirsting for information, and proposes to elicit the views of its patrons regarding the type of desired programme.

A questionnaire has been prepared, and, I must say, that the management have left nothing out. Ten questions are asked, covering every phase of the audience's point of view, and with the data obtained the management should really know what are its patrons' requirements. The public are asked, among other things, what induced them to visit the kinema—advance trailer, poster advertising, Press announcements, or "by word of mouth"?

Complimentary "passes" are offered for the most original and useful suggestions.

Fulham's "Medley"

Having consistently favoured the kine.-variety type of programme since the opening of the house, E. V. Collingridge, at the Forum, Fulham, has, I am pleased to see, adopted the prevailing policy of featuring his orchestra in a stage presentation. For the moment, the management have renounced variety acts, and Chas. Coles, musical director, has forsaken "hot" music, jazz, and such like, for straightforward numbers. And the evident appreciation of the audiences is proof of the success of the idea.

Under the comprehensive description, "Medley of Mirth and Music," "Vic" Collingridge puts the orchestra on the stage, and coupled with the excellence of the music, he creditably reveals his flair for "presentations." The orchestral numbers consist of light classical items, ballads, vocal and instrumental contributions by members of the band. As each item proceeds, novel lighting and scenic effects add to the pleasure of the eye as the music delights the ear. There is nothing pretentious in the stage show, but its very simplicity makes for its success. Incidentally, the spontaneous applause at each performance proves that there is a large section of the public who appreciate a straight entertaining musical show in contrast to spectacular productions.

Clapham Junction Slogans

At the Grand, Clapham Junction, I am always assured of seeing publicity which has as its basis snappy and catchy lines. Maurice Cheepen has a partiality for slogans, and week by week finds some new striking line advertising his theatre. Similarly, I know, he issues rhymes and couplets, extolling their duties to the staff. But that's another story. Last week I noticed the Grand's publicity informed the public to make their entertainment a "Grand" one. The adjective was also used in connection with the Sunday opening. "Make Sunday a 'Grand' Night" read the posters.

Arliss Attraction

A revival of the ever-popular George Arliss films brought good business to the Regal, Golder's Green, last week, and W. Fuller, who manages this house, publicised the week's programme with an outstanding canopy display.

A gigantic cut-out head, measuring about 15 ft. in height, was the predominant feature of the display, and it attracted much attention by reason of the excellence of its reproduction. Produced in the Regal workshop, the head was made by a member of the staff, who worked to scale from a small programme illustration. Strip banners and other publicity were also freely distributed about the theatre.

Mr. Fuller is also giving good advance advertising to the forthcoming visit of Reginald Foort, who will take over the organ console for the next two weeks. This attraction is being boosted over the film programme, and a number of tie-ups are being arranged.

A Nocturnal Notion

Patrons of the Alexandra, Stoke Newington, were greatly amused by Dudley Browne's publicity stunt for the presentation of "Out All Night" (Universal). He procured a pantomime cat-skin and had a man attired in this parade the vicinity of the theatre and crawl about the house. A linen strip giving the theatre details and the film title, "Out All Night," gave point to the stunt. Originality and economy were the keynote of this brainwave, which successfully attracted the attention of Stoke Newington picturegoers.

LONDONER.

NOVEL PUBLICITY

For "I Have Lived"

Considerable interest was aroused in the Trade show of "I Have Lived" at the Prince Edward Theatre on Tuesday by a novel stunt devised by Gaumont-Ideal. To all exhibitors on this company's mailing list an envelope was sent containing a letter and a pair of cuff-links symbolising the several aspects of the film.

The letter, signed by Esther Rivers, the heroine of "I Have Lived," described the problem she is faced with in the film, and asks the reader: "What would you do? Be my jury and attend the screening and give your own verdict."

G. A. Higgs of the Bristol Hippodrome, cleans up on CLEANING UP (British Lion). The display of vacuum cleaners and demonstrations by experts, claimed the attention of large crowds

CLEANERS FOR "CLEANING UP"

Bristol Showman Co-operates with Vacuum Cleaning Companies

IN "Cleaning Up" (British Lion) the story centres round George Gee in the character of a vacuum cleaner salesman, and when showing the film at the Bristol Hippodrome last week George A. Higgs made the most of this angle for an attention-compelling publicity campaign.

He secured the co-operation of the local branches of the two big vacuum cleaner companies—the Hoover and Goblin—and he dressed the entrance to the house and the vestibule with a fine display of the various types of cleaners marketed by these firms. Vacuum cleaner experts were in attendance to give demonstrations of the machines, and a girl dressed as a goblin was in charge of the cleaners of that name.

One of the attractions on the front of the theatre was a monster Hoover, 9 ft. high. Each patron was handed a postcard, which, on one side, contained an advertisement of the film and on the other an offer of a free loan for two days of a Hoover machine by sending in the postcard. Twenty thousand of these were distributed.

Mr. Higgs also arranged tie-ups with shops selling vacuum cleaners, and in this way secured a good display in their windows of stills and cards boosting the film.

Press publicity was also secured, as the local newspapers drew attention to the display, and published a photograph of it.

A great send-off was given WHAT! NO BEER? (M-G-M) at the Burton Opera House. In this vestibule display are W. Gray, the manager (centre), with two of his staff who played in a comedy interlude written by him

NATIONAL CAMPAIGN

For "Song of Songs"

In view of the importance of the forthcoming Paramount special, "Song of Songs," Paramount are planning a big national campaign of publicity and exploitation to assist exhibitors in putting this production over on a scale in keeping with the outstanding qualities of the film.

After viewing the film, which arrived in this country this week, John Cecil Graham, managing director of Paramount, initiated a scheme of general exploitation on a scale equally as elaborate as the sweeping "Sign of the Cross" campaign which resulted in the de Mille spectacle becoming one of the most talked-of productions of many months.

Paramount's special campaign will be comprehensively detailed in a special booklet on "Song of Songs," now in preparation, which is designed to constitute a full publicity guide and showman's manual assisting the exhibitor to the maximum of obtaining the best possible benefit from the public interest aroused in the film.

WITH THE AMATEURS

The film section of the Sunderland Drama Club has just produced a picture "shot" in the lovely grounds of Lumley Castle, a few miles from the town. When the section has acquired more experience it hopes to produce a talkie.

October 2nd Releases

SIBELIUS AND KETELBEY

POPULAR ITEMS CREATE MUSICAL ATMOSPHERE

Treatment Suggestions

By A. W. Owen

WITH a couple of exceptions releases this week are, to a very large extent, devoid of any atmosphere which can be accentuated by a distinct type of musical interlude, but the suggested music has, at any rate, a very considerable indirect bearing on the story and as such is still quite worth while.

"F.P.1" is a case in point where we have an ultra modern setting on an imaginary airplane landing stage in the middle of the ocean, coupled up with our oldest of themes, the eternal triangle. Sibelius called "Finlandia" a tone poem, and through its themes run an element of mystery and final victory in broad and brilliant harmonic chords, and will, I believe, form a very acceptable introduction to this difficult film.

Fortunately for the "Phantom Broadcast," we can turn to one of the earliest efforts of that prolific composer, Albert Ketelbey, for his composition, "The Phantom Melody," luckily recorded, will serve us an unexpected good turn and be popular in the bargain, as it is known to almost every kinema silent fan. Lack of record facilities have compelled me to use a secondary choice for non-sync presentations, but this is, I fear, sometimes unavoidable.

"GABRIEL OVER THE WHITE HOUSE" (M-G-M)

CERT. A. 8,489 ft. Reg. No. F.8858. Reviewed in *Kine*, June 22, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet, one 48-sheet.
STARS.—Walter Huston, Karen Morley, Franchot Tone, Dickey Moore.
ATMOSPHERE.—Political drama of an imaginary mad American President, who discovers a panacea for the world's ills and details its administration.
ORCHESTRA.—"Gabrielle." Overture. F. Rosse. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy of above edition. (No recording can be traced of this modern overture.)
LIGHTING EFFECTS.—Shades of blue, ranging from light to dark only.

"P.P.1" (W. & F.)

CERT. U. 8,343 ft. Reg. No. F.8623. Reviewed in *Kine*, April 6, 1933.
PUBLICITY.—Two 6-sheets, one 12-sheet, one 48-sheet.
STARS.—Conrad Veidt, Jill Esmond, Leslie Fenton.
ATMOSPHERE.—Ultra-modern version of the triangle theme, with setting on a plane landing stage in the mid-Pacific.
ORCHESTRA.—"Finlandia." Tone poem. Sibelius. (Feldman, Continental edition, or J. and W. Chester, Ltd.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy of Chester edition, for either solo or synchronised presentation with the record, as detailed below for non-sync.
NON-SYNC.—"Finlandia." Tone poem. Sibelius. Recorded on H.M.V. D.1089 by Royal Albert Hall Orchestra, conducted by Sir Landon Ronald; or C.1827, by Symphony Orchestra conducted by Dr. Malcolm Sargent.
LIGHTING EFFECTS.—Amber flood, followed by deep violet, amber and crimson tints.

"CYNARA" (U.A.)

CERT. A. 7,245 ft. Reg. No. 8359. Reviewed in *Kine*. February 2, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Ronald Colman, Kay Francis, Phyllis Barry.
ATMOSPHERE.—The story of a happily married husband forced to assume promiscuity to save blackening the memory of a woman who has committed suicide after he has fallen to her wiles.
ORCHESTRA.—Selection from "Adrienne Lecouvreur." F. Lilea. Using selected excerpts to suit length of interlude required, or first four sections only for introductory short interlude.
ORGAN.—As orchestra, using the piano-conductor copy for adaptation. Solo presentation only, as no British recording has been made. If synchronisation is desired, use non-sync. interlude.
NON-SYNC.—"Chanson Triste." Tchaikowsky. Recorded on Decca F.3091 by Julius Harrison and the Hastings Municipal Orchestra presented as an introductory interlude only.
LIGHTING EFFECTS.—Blendings of orange, amber, deep purple.

"UNDER THE TONTO RIM" (Paramount)

CERT. U. 5,318 ft. Reg. No. F.8769. Reviewed in *Kine*, May 25, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Stuart Erwin, Fred Kohler.
ATMOSPHERE.—Zane Grey outdoor drama with strong element of comedy, in Mexican setting.
ORCHESTRA.—"Nachtlager in Granada." Overture. C. Kreutzer. Final allegro section only played as an introductory entr'acte only. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-solo copy of above edition only. If synchronisation with a record is desired, use the overture as detailed below for non-sync.
NON-SYNC.—"The Jolly Robbers." Overture. Suppé. (Last allegro section only.) Recorded on Decca L.Y.6018 by Alois Melichar and Symphony Orchestra, presented as introductory interlude only.
LIGHTING EFFECTS.—Blending of bright contrasting tints.

"ELMER THE GREAT" (First National)

CERT. U. 6,732 ft. Reg. No. F.8720. Reviewed in *Kine*. May 11, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Joe E. Brown, Patricia Ellis.
ATMOSPHERE.—Comedy of American baseball in small town setting.
ORCHESTRA.—"Down South." Myddleton. (Boosey-Hawkes.) Played as an introductory entr'acte only.
ORGAN.—As orchestra, with adaptation from the piano-solo copy for either solo presentation or synchronisation with record, as detailed below for non-sync.
NON-SYNC.—"Down South." Myddleton. Recorded on Columbia D.B.992 by the Casino Orchestra, played as an introductory entr'acte only.
LIGHTING EFFECTS.—Blending of bright contrasting colours

"THE PHANTOM BROADCAST" (Pathe)

CERT. A. 6,400 ft. Reg. No. F.8783. Reviewed in *Kine*. May 25, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Ralph Forbes, Vivienne Osborne, Gail Patrick.
ATMOSPHERE.—A fantastic crime drama of a wireless crooner and his deformed accompanist, with illustrations of broadcasting stations and voice doubling.
ORCHESTRA.—"The Phantom Melody." Ketelbey. (Ascherberg, Hopwood and Crew.)
ORGAN.—As orchestra, using the piano-solo copy for adaptation either for solo or synchronisation presentation with the violin solo record, as detailed below for non-sync
NON-SYNC.—"The Phantom Melody." Ketelbey. Recorded on Columbia D.B.9863 by Albert Sandler (violin solo and piano accompaniment) Or on H.M.V. C.1916 by the London Palladium Orchestra; or on H.M.V. B.3277 by Sydney Gustard (kinema organ).
LIGHTING EFFECTS.—Blendings of deep green, amber and purple.

"SONG OF THE EAGLE" (Paramount)

CERT. A. 6,307 ft. Reg. No. F.8814 Reviewed in *Kine*, June 1, 1933.
PUBLICITY.—One 6-sheet, one 12-sheet, one 48-sheet.
STARS.—Charles Bickford, Richard Arlen, Mary Brian.
ATMOSPHERE.—Racketeer drama mirroring modern American history from 1916 till the present day.
ORCHESTRA.—"Ruy Blas." Overture. Mendelssohn. (Boosey-Hawkes.) All in, as separate interlude.
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, playing solo for introductory slow movements, afterwards using non-sync. record for synchronisation till finish.
NON-SYNC.—"Ruy Blas." Overture. Mendelssohn. Recorded on Columbia D.B.9278 by Percy Pitt and the B.B.C. Orchestra, or on Columbia D.B.513 by H.M. Grenadier Guards' Band.
LIGHTING EFFECTS.—Red flood, followed by deep amber, purple, orange, and crimson for finale allegro movement.

"THE THIRTEENTH CANDLE" (Warner)

CERT. A. 6,172 ft. Reg. No. Br.8570 Reviewed in *Kine*, March 30, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Isobel Elsom, Gibb McLaughlin.
ATMOSPHERE.—Mystery drama, a fantastic essay in crime in country mansion setting.
ORCHESTRA.—Unfinished "B minor" Symphony. (A suitable section of the first movement only.) Schubert. (Boosey-Hawkes.) Played as introductory entr'acte only.
ORGAN.—As orchestra, using any piano-solo edition for solo presentation, and the piano-conductor copy of the above orchestration when synchronising with record, as detailed below for non-sync.
NON-SYNC.—Unfinished "B. Minor" Symphony. Schubert. (As orchestral details.) Recorded on Columbia D.B.9513-4-5. The section required is on the first record.
LIGHTING EFFECTS.—Deep violet, amber and purple tints.

"HAWLEYS, OF HIGH STREET" (Wardour)

CERT. U. 6,137 ft. Reg. No. Br.8837. Reviewed in *Kine*, June 1, 1933.
PUBLICITY.—One 6-sheet one 12-sheet, one 48-sheet.
STARS.—Leslie Fuller, Judy Kelly, Amy Veness.
ATMOSPHERE.—Low comedy story, adapted from Walter Ellis's play, turned into good old-fashioned slap-stick.
ORCHESTRA.—A medley of dance tunes, such as the chorus sections of "At the Baby Parade," "The Girl in the Little Green Hat," "Stormy Weather," and "Hyde Park Corner" (six-eight).
ORGAN.—As orchestra, with adaptation from professional song copies, using record for the selected final number only.
NON-SYNC.—A medley of dance tunes, such as:—"At the Baby Parade," "Girl in the Little Green Hat," H.M.V. B.6327; "Stormy Weather," H.M.V. B.6349; "Hyde Park Corner," H.M.V. B.6334.
LIGHTING EFFECTS.—Blendings of the brightest colours in rapid sequence.

"THE GALLANT FOOL" (Pathe)

CERT. U. 5,000 ft. Reg. No. F.8942. Reviewed in *Kine*, July 13, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Bob Steele, Arletta Duncan.
ATMOSPHERE.—Middle West drama, a sentimental story played against circus backgrounds and thrilling acts.
ORCHESTRA.—"Pagliacci." Selection. R. Leoncavallo. Arranged by C. Godfrey, cut to required length of interlude.
ORGAN.—As orchestra, using piano-solo copy of above orchestration, and playing as solo interlude only without record synchronisation.
NON-SYNC.—"Pagliacci" Selection. Leoncavallo. Recorded by Percy Pitt and the New Queen's Hall Symphony Orchestra on Columbia D.B.9441
LIGHTING EFFECTS.—Blending of deep dramatic tints or lighter varied colours according to excerpts of opera being played.

Solo Organ Interludes.—X.

"AROUND OUR VILLAGE"

STOLL PICTURE HOUSE ORGANIST

Provides Comedy Items

Organ: Three-Manual Nineteen Unit Jardine

THE Jardine concert organ at the Stoll Picture Theatre, Kingsway, is a fine recital instrument built on the modern extension system. Unfortunately, the organ chambers are situated so far back on the stage that a great deal of the fine tone-colour of the stops is minimised by this fact. It is used for recital work from 11.45 to 12 daily and two organists are engaged, H. Eaton Cooter and H. Durrant, who share the duties between them of any short interlude or toning-up duties.

Personally, I should think it was a commercial proposition to transport more of the organ tone to the front of the stage by means of microphone and slight amplification, and use the organ for regular interludes in every programme. H. Eaton Cooter, A.R.C.O., who is responsible for this week's novelty interlude, has been in his present position for four years, and was previously on the Stoll circuit as organist at the Newcastle house. Before this he was two years at the City Picture House, Peterborough, on a straight four manual organ.

(NINE MINUTES).

Slides essential, preferably with humorous cartoons, on the lines of the following suggestions.

Slide.	CAPTION.	MUSIC.
1	Ladies and gentlemen: This is an age of advertising, and nowadays all the best towns are infected with the fever.	
2	Skegness, we are told, is so bracing. Bournemouth advertises its pine woods. Southend boasts of its miles of silvery sand.	*March*, "Crown of Chivalry," Fletcher (Boosey), or any march "pomposo."
3	Who would have heard of Wigan if it hadn't been for its pier? Where would Ilkley stand without its moor? Probably in the same place, but you see what I mean.	
4	Let us take a little pride in *our* village.	
5	Look at High Street. Have you ever noticed the " " (Mention the best known local hostelry.)	"In an Old-fashioned Town." (Boosey-Hawkes.)
6	Let me point out a few other features you may also have missed.	
7	Ye olde tea shoppe where you can get "Tea for two" and also tickets for charabanc tours.	"Tea for Two." (Chappell.)
8	And the florists where you can buy anything from an onion to an orchid.	"Won't You Buy My Pretty Flowers?"
9	But stay! What sounds are these? Yes, 'tis the blacksmith's, but alas times have changed.	Anvil chorus. (Verdi.) (With effects.) (Boosey-Hawkes.)
10	Allow me to break into verse.	
11	Under the spreading chestnut tree The village smithy stands. The smith, he shoes few horses now. And time hangs on his hands, So he patches up the baby cars With string and rubber bands.	"Village Blacksmith." Weiss. (Weekes.)
12	Next door is the sign of the three brass balls where the kind gentleman will advance you ninepence on Aunt Euphemia's wedding present.	"I Want Some Money."
13	And here is the old village church where you may hear the voices of the choir singing as in days gone by.	Introduction and chorus, "The Voice in the Old Village Choir."
14	Words of song.	
15	Next comes the green where the village band discourses sweet music on Saturdays and Bank holidays. (If wet in the village hall.)	"The Village Band." (United M.P.)
16	The piccolo player is double-handed. His left hand is worse than his right.	Introduce piccolo stunt.
17	Words of song.	Repeat chorus.
18	And now the house with the blue lamp.	
19	Lord Trenchard says our local police force is too old and should retire. Ridiculous, the poor chap isn't 80 till next week.	"Policeman's holiday." Ewing. (Paxton.)
20	Here we have the most important building of all—the " "	
21	Its popularity is due to an erroneous report that there are hops in the beer.	"There is a Tavern in the Town."
22	Its name, I forgot to mention, is "The Old Spotted Cow."	
23	This inn has a large bed in which William Rufus, Queen Elizabeth and Mr. Gladstone are said to have slept. Beg pardon! Oh, no, not at the same time, of course.	"Old Spotted Cow." Waltz. (United M.P.)
24	Words of chorus	Repeat chorus.
25	And that in my opinion is the best place to end this tour of our village.	"The More we are Together." (Francis, Day & Hunter).

A gathering of musicians was entertained at the Regal Cinema, Canterbury, on Saturday, last week, when Reginald Foort, F.R.C.O., gave a demonstration of the remarkable range and qualities of the Compton organ which has been installed in this new kinema. Many responded to the invitation to meet Mr. Foort, including Dr. C. Charlton Palmer, head organist of Canterbury Cathedral.

THE FOUNDATION

of the finest pictures being shown this year is *Eastman Super-sensitive Panchromatic Negative.*

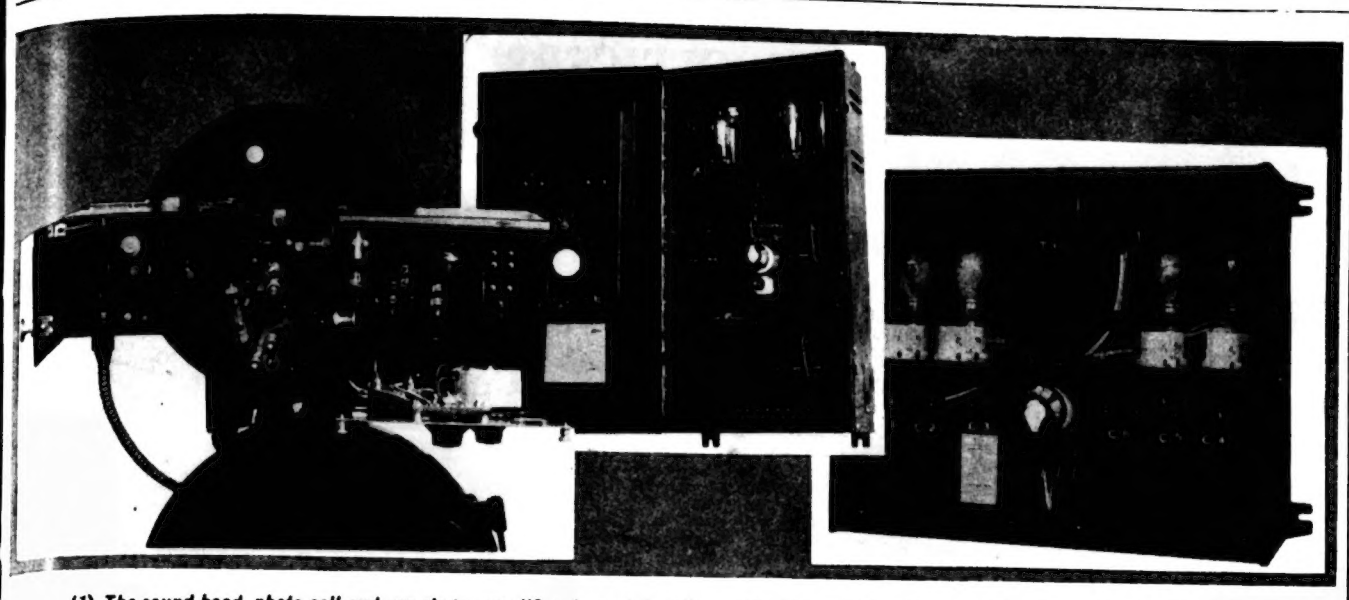
Introduced two years ago, this film-stock is recognised by producers and cameramen as the most trustworthy base on which to build the splendid motion picture of to-day.

You can always rely on

KODAK SUPER-SENSITIVE PANCHROMATIC NEGATIVE

(Available in Grey Back or Ivory Base)

KODAK LIMITED, KINGSWAY, LONDON, W.C.2



(1) The sound head, photo cell and pre-stage amplifier housed together. (2) The amplifier (shown open) employs two valves resistance-coupled, followed by two valves push-pull with a further valve used as rectifier. (3) Power Unit. Duplicate sets of components at either side of transformer and switch take care of current supply to exciter lamps in each projector

THE W.E. SET FOR SMALL KINEMAS

COMPACTNESS AND SIMPLICITY

(Continued from page 27)

The 275-A tube is designed as an output power tube to be operated at a relatively low plate voltage. It has an exceptionally large plate area for its energy dissipation.

The 274-A vacuum tube is a full-wave thermionic high vacuum rectifier. It is particularly adapted for use in applications where it is impracticable to place any limitations on the ambient temperatures, and where it is necessary to apply the plate voltage simultaneously with the filament voltage. Its large plate area results in a relatively low potential drop between the plate and filament. This makes possible better voltage regulation than is usually obtained with a high vacuum thermionic rectifier. The large filament area gives ample electron emission to ensure uniform electrical characteristics over a long life and satisfactory operation even under very severe service conditions.

No "Hum"

In designing this system for all-mains operation, the designers have been up against the familiar problem of "mains hum," but their efforts to overcome this difficulty have been completely successful The most elaborate precautions have been taken to eliminate this undesired factor, and it is gratifying to note that in operation this amplifier is absolutely silent—a characteristic which cannot always describe all-mains amplifiers.

The arrangement of the various component parts can be seen in the accompanying illustration.

Symmetry and Simplicity

The power unit, which also forms part of the system, is in itself an admirable electrical achievement. This new Western Electric system is built to operate from 110 volt 50 cycle current (D.C. sets are, of course, also available), and the power unit is used to transform this input and supply a 12-volt current to the exciting lamps in each projector. A process of rectification and smoothing takes place simultaneously, thus ensuring a constant and uniform supply.

A feature which is most striking upon examining this unit is the beautifully symmetrical, yet essentially simple, manner in which all the parts have been laid out. The main step-down transformer and operating switch are so mounted as to form a partition between two identical sets of components. Each set is a duplicate of the other, and is responsible for the current supply to its respective exciting lamp in the projector.

Apart from the extremely pleasing appearance which such neatness imparts, it also, of course, greatly simplifies diagnosis in the event of any trouble developing.

Permanent Magnet Receivers

For the delivery of the sound to the auditorium, permanent magnet receivers are used, fitted, in normal circumstances, to a standard Western Electric 17 type horn. Where back-stage space is limited and cannot accommodate this type, a 16 horn is made available at an extra cost. A permanent magnet receiver is also utilised with the monitor horn in the booth. This particular type of receiver possesses the same essential characteristics as the better-known 555 energiser receiver which the company supply, with a slightly lower efficiency.

Under test the new system has provided a quality of sound equal to that obtainable from Western Electric's larger systems, and mechanical and electrical features are as technically perfect as it is possible to make them—in keeping with traditional Western Electric standards.

Western Electric's engineers have spent some months on the design of this new system to provide perfection, both structurally and electrically; the result of their endeavours is indeed meritorious, and the new 4.A. will undoubtedly maintain, if not enhance the prestige with which the company are credited and have justly gained.

NEW STUDIO ARC

(Continued from page 27)

linkage, which permit the independent control of each pair of electrodes in relation to the voltage drop of the arc which each respective system controls.

The new control device obviates the blinking and sputtering, with the incidental noises, which made it quite impractical to use the old type of broadside in conjunction with the sound recording apparatus.

A Daylight Carbon

This new lamp has gone through a series of practical tests which indicate that it has amply met the requirements of specifications Nos. 3 and 4 in matters of uniform light quality and quiet operation.

Through the co-operation of the National Carbon Co. a new type of flame arc carbon has been developed which greatly increased the intensity of the radiation. The spectrum of this carbon has a photographic characteristic closely comparable to north sunlight. From the practical tests undertaken photography made in motion pictures stages may be readily matched to shots taken in sunlight with no disturbances of the colour balance.

DECORATIVE LIGHTING UNITS

AN EASILY-CONTRIVED DEVICE

By Cyril Sylvester, A.M.I.E.E.

IT is the aim of all managers of kinema theatres to make their interiors as attractive as possible. It is surprising, therefore, that full advantage is not taken of the opportunities which exist in almost every theatre of adding to the attractiveness of the interior. In this direction ordinary plain lighting units can assist in no small way.

Making Plain Shades Bright

In most theatres the foyer, staircases and tea-rooms are illuminated through the medium of single-piece glass opal units.

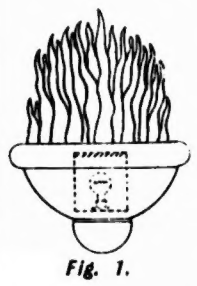


Fig. 1.

The object of such a unit is to eliminate glare and to provide an even distribution of light. The contours of these units are not particularly pleasing, merely because they have been designed to give a certain distribution of light in certain directions; it may be said, indeed, that, from a decorative standpoint, they are extremely plain in appearance.

But these units can be made attractive; it only needs the application of something which will provide a pleasing contrast with the white opal glass shade. Here, silhouettes of figures or articles in black, or even red, will provide just the right contrast. One need not be an artist to be able to do this work. Stencils can be obtained which, with a little care, can be used, the broken lines being filled in so that the outlines are solid.

Flowers, too, look well when painted on opal shades. These may be simple in design, single flowers being used instead of the more intricate bunch variety. The paint to be used for this work is a special kind of spirit colour; spirit is mixed with the colour instead of water or oil; the spirit dries and leaves the colour with quite a hard surface on the glass.

A "Fire" Lighting Unit

At times the architectural features of an interior lend themselves to the creation of special lighting units. I know of many theatres where, in main entrance halls and foyers, part of the architectural features is in the form of huge flower vases; these are really half-vases fitted on the walls and they have at one time accommodated artificial flowers. Here is an exceptional opportunity to produce some really startling decorative effects through the aid of a special unit.

This is illustrated in Fig. 1. The wall at the back of the vase is painted to resemble flames. These are twisting tongues of red and orange, similar in outline to those illustrated. In the bottom of the vase is fitted a special lighting unit, as indicated by the dotted square. The constructional details of this unit are illustrated in Fig. 2.

Here a sheet of thin tin is obtained and cut in the form of a disc, having a diameter of 1 ft., or any diameter suitable to the space available in the vase. The disc is cut from the edge to the inner circle (about 3 in. in dia.) at equally divided points; in this illustration it is divided into 16 parts. In each alternate part a *window* is cut as illustrated at A. Over one window a piece of red colour filter is gummed; over the next a piece of orange colour filter is gummed, and so on until the eight windows are covered.

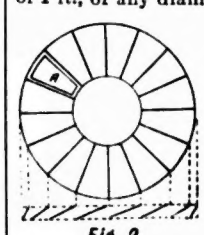


Fig. 2.

The edges are then turned up, as shown at the bottom of Fig. 2, and a skirt is fitted to them. The complete arrangement is a form of tin can, with a fan at the top. If the centre of the disc is lightly struck with a small centre-punch, an indentation will be produced so that, if the fan is placed upon a fine steel point, it will rotate in either direction, providing the right kind of motive power is applied to it.

Convection

A 100-watt lamp is fitted in a batten holder screwed to a piece of wood placed in the bottom of the vase, and a steel point made from ¼-in. steel wire is arranged so that the point is immediately above it; the fan is then fitted on the point.

When the lamp is switched on, there is a certain amount of heat generated and this commences to rise. The heat rays strike the vanes of the fan with a certain amount of force, and, as will be seen from the bottom of Fig. 2, their progress is impeded by the angular formation of the vanes. The rays tend to twist round the vanes, and, in doing so, a certain amount of pressure is applied to the vanes so that the tendency is for them to take up another position. This causes a rotation of the fan, which is maintained the whole of the time the lamp is switched on.

As the fan rotates, a certain amount of red and orange coloured light passes through the windows in alternate vanes. This is projected on to the painted flames on the wall in various degrees of colour intensity, so that an illusion of real flames is obtained. I know of one of these units, placed in the corner of a foyer, which really has the appearance of real fire.

The units are inexpensive to make and they will certainly repay any little that may be expended upon them.

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Playing for Plaudits

SUCCESS OF *DAILY HERALD'S* £5,000 HOLIDAY TUNES COMPETITION

When is a lightning conductor not a lightning conductor?

When, of course, he is too slow to realise that the public is clamouring for the *Daily Herald's* £5,000 holiday tunes!

This is the good-humoured riddle that is going the round among melody-makers just now.

Certainly those conductors of bands and orchestras, and organists, too, who are featuring the twenty-four tunes in this wonderful summer-time competition are reaping a rich harvest of added popularity and bigger audiences.

Not to mention the splendid nation-wide publicity of the columns of the *Daily Herald*, which give special prominence to those musical units co-operating.

The giant prize of £5,000 is offered by the *Daily Herald* for selecting from twenty-four favourites, old and new, the twelve which would make the best programme of holiday music.

Why not "cash in" on this unrivalled opportunity of magnificent publicity and, at the same time, give your public what it wants?

Printing matter will be dispatched to those wishing to co-operate on application to "Music Contest," 68, Long Acre, W.C.

RADIOLYMPIA EXHIBITS

WITH INTEREST TO PROJECTIONISTS

An important step in the application of television to projection has been taken by Baird in his new grid cell unit, demonstrated at the Radio Show at Olympia. This cell, includes, in a sealed glass bulb, two light polarising Nicol prisms, a grid of the Kerr cell type, condenser, lens, and projection lamp. The cell has a clear aperture of .1 in. square.

There is, of course, still a long way to go before the modification of this type of cell enables projection to be carried out on a kinema screen, but the new cell is an obvious advance in the commercialisation of what has hitherto been rather of the nature of a laboratory instrument. In addition, home television sets of both the mirror drum and cathode-ray types were shown.

B.T.-H.'s 16 mm. Projector

On the B.T.-H. stand the company's 16 mm. sound projector was on view, but, unfortunately, could not be demonstrated owing to the regulations governing the exhibition. It is a very simple, compact and sturdy piece of mechanism, the whole of the amplifier, with the exception of the mains unit and rectifying valves, being contained in the single case. Flutter is avoided by the use of a flywheel roller driven frictionally by the film, two further smoothing rollers being interposed between this and the sprocket.

Battery Charging Plant

Battery charging plant was demonstrated by Partridge and Wilson, Newton's of Taunton, and Lancashire Dynamo and Crypto, Ltd., this equipment being of similar type to kinema rectifiers. In addition, the last-mentioned firm showed their well-known commutating rectifier, and also a useful gadget for charging car or radio batteries.

Valve Design

Cossor announce two new valves in their 220B and 240B, both of the newly developed class "B," comprising in effect two valves in one, for connection in push-pull. Not only does this principle obviate the need for grid bias; it renders valve matching unnecessary, and gives very large volume for a low H.T. current. No doubt valves of this type will, before long, be introduced into talkie amplifiers.

The Catkin type of valve was demonstrated by G.E.C. and Marconi, the latter having a striking test of a valve being repeatedly subjected to severe blows, but apparently none the worse for it.

Among other familiar names were Film Industries, showing a very compact and powerful public address system; Electro-dynamic Construction Co., with their wide range of converters, suitable chiefly for amplifier supply, and the Automatic Coil Winder and Electrical Equipment Co., Ltd., showing their ever-useful Avometer.

R. H. C.

EXIDE AIDS BALBO

The notable achievement of the twenty-four Italian seaplanes under the leadership of Air-Marshal Balbo has demonstrated the practicability of long formation flights undertaken by a large number of aircraft, and brings a step nearer the possibility of a Transatlantic air service on a commercial basis.

It was a condition of the flight that the aircraft and equipment should be of Italian manufacture, and it is interesting, therefore, to know that Exide batteries, type 5/XCM/9, in special containers with tappings at 6 to 10 volts were used in all the seaplanes for radio and lighting. They were manufactured in Italy by Magneti Marelli, under the Exide licence. Exide batteries are also made in Australia, Canada and the U.S.A.

PATENTS AND TRADE MARKS

Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Kayner & Co., Patent Agents, of 5, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning *Kine.*

Kinemas Planned

Another Ealing Scheme

PLANS APPROVED BY COUNCIL

ANOTHER scheme for the erection of a kinema at Ealing, W.5, is being prepared.

The architect is A. P. Starkey, of Dunsmore, South Hill Avenue, Harrow, Middlesex, whose plans have now been approved by the Ealing T.C.

The site for the development is at Allendale Road and Sudbury Heights Avenue, Ealing, where it is planned to build a kinema and a block of shops.

London Pavilion Alterations

Tenders have been received for the scheme of interior alterations proposed to be carried out at the London Pavilion, Piccadilly, W.1.

These are now being considered, and it is expected that a contract will be placed within the next few days.

The scheme, the plans for which were approved recently by the L.C.C., involves an extensive interior remodelling, and the extension of the seating arrangements, etc.

Plans have been prepared by Frank Matcham and Co., the architects, of 62, Oxford Street, W.1.

Hereford's New Kinema

John Ray, building contractor, Norton Way North, Letchworth, Herts, has secured the contract for the erection of a new kinema on Castle Gates for the Hereford Castle Cinemas, Ltd., 18, Leys Avenue, Letchworth.

The architect is J. F. B. Cowper, F.R.I.B.A., 5, King's Bench Walk, The Temple, London, E.C.4.

Accommodation is planned for 1,500 persons, and there will be an arcade of shops.

News Theatre for Bristol

Bristol licensing magistrates have given formal approval for the demolition of the Queen's Picture House in Peter Street, and for the erection of a modern news theatre, with accommodation for approximately 400 patrons.

The theatre will be up to date in every way, and it is proposed to face the main elevation with the very latest treatment in glass facings.

The plans for this new theatre were prepared by W. H. Watkins, F.R.I.B.A., 1, Clare Street, Bristol.

The work will be put in hand at an early date, and it is hoped to open to the public on Boxing Day.

Cardiff Reconstruction

Cardiff Watch Committee has approved plans for the reconstruction of the New Imperial Cinema, Queen Street, for Elite Cinema Co., Ltd., whose office is at the New Imperial Cinema.

Building is to start at the end of the year.

The architect is W. S. Wort, A.R.I.B.A., of 5, Westville Road, Cardiff.

Manchester Contractors

The following contracts have been placed for the proposed kinema on Hall's Crescent, Rochdale Road, Collyhurst, Manchester:—General, Alfred Hodkinson, Ltd., 62, Greenhill Street, Greenhays, Manchester.

Steelwork, Banister, Walton and Co., Ltd., Trafford Park, Manchester.

The estimated cost is £35,000.

The principal promoter is B. Kanter, of Westbourne, Singleton Road, Broughton, Chester.

The architect is Sidney Moss, of 4, St. Ann's Square, Manchester.

Bexleyheath Contract Let

J. W. Ellingham, Ltd. (Dartford), have secured the contract for the erection of the new super kinema in the Broadway, Bexleyheath. The plans, prepared by R. Cromie, F.R.I.B.A., of Baker Street, W., provide accommodation for 2,500 patrons, a ballroom and a café. This is Bexleyheath's third kinema.

Worthing Odeon Contract Placed

Rice and Son, Ltd., the building contractors, of London, and Molesworth House, Palace Place, Brighton, have secured the contract for the erection of the new kinema, to be known as the Odeon, at Liverpool Gardens, Worthing.

Operations on the site are just commencing.

The kinema will provide accommodation for 1,642. A café and lounge will be incorporated.

The architects are Whinney, Son and Austin Hall, of 37, Norfolk Street, Strand, London, W.C.2.

Liskeard Scheme

G. M. and P. D. Morcom are the promoters of a new kinema at Liskeard (Cornwall), the plans for which have been prepared by F. J. Taylor, a Plymouth architect.

Keynsham Architect

The plans for the new kinema to be erected at Keynsham have been prepared by Mr. Brock, of Keynsham.

NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, price 1s weekly (annual subscription, £2 10s.).

Applications

22,409.—F. M. Heath and G. E. Heath. Combined sound reproducing, recording and film-projecting apparatus. August 10.

22,562.—F. M. Heath and G. E. Heath. Kinematograph, etc., devices. August 12.

22,254.—S. C. S. J. Strain. Heat screens for kinematograph projectors. August 9.

Specification

396,436.—Fernschreiber Akt.-Ges. Methods of producing kinematograph picture films bearing sound-records and printed or like text-records.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, W.C.2, at the uniform price of 1s. each.

Guild Activities

LONDON COURT ELECTS OFFICERS

Chairman Emphasises Branch Equality

LEEDS' INSTRUCTIVE DEMONSTRATION

A GENERAL meeting of the London Court of the Guild of British Kinema Projectionists and Technicians, Ltd., was held on Sunday, August 20, at the Forum, Villiers Street, W.C.2 (by kind permission of C. Wakeling), with Percy Pilgrim in the chair.

After several new members had been elected, ballot papers for the election of the new London Committee were collected. The chairman explained that it was the first meeting of the London Court under the new constitution of the Guild, by which the London Court ceased to be the headquarters Court of the Guild, but was on a par with provincial Courts, the whole being under the control of the National Council, composed of two members elected by each Court.

All Branches Equal

Mr. Pilgrim explained that the new constitution put an end to any bad feeling among provincial members, who constituted the main body of the Guild. Like other Courts, the London committee would appoint two delegates to the National Council, which is the prime ruling body of the Guild.

Mr. Pilgrim spoke highly of the ability and enthusiasm of members of the National Council, and stressed the necessity for new blood in the administration of the Guild. He mentioned also that the question of admitting junior projectionists is receiving the attention of the National Council, the point having been raised by provincial delegates; in all probability, after the election of the new Council, provision would be made for junior membership.

Minimum Salaries

In reply to Mr. Ritter and other members, Mr. Pilgrim stressed the difficulties of imposing minimum salaries, and discussed the possibility of projectionists' salaries being agreed to by the trade unions represented on the Conciliation Board, without reference to the Guild (whose representatives sit in a purely advisory capacity, by reason of the different constitution of the Guild)—a step which would be strongly resisted.

The Question of a Levy

In course of a discussion on low salaries, it was mentioned that in the past several Guild members had been suspended owing to their having accepted positions at unduly low salaries. The question was raised as to whether, in the event of a member refusing a job on the grounds of low salary, there should be a levy for his benefit, until he could be found another position.

It was also pointed out, in this connection, that the C.E.A. could only recommend the findings of the Conciliation Board to its members, but was not in a position to enforce them.

In reply to other members, Mr. Pilgrim stated that, notwithstanding the rather unsatisfactory position of Guild finances, the National Council was averse to an increase in subscriptions. He personally was in favour of accepting payment by small instalments.

New Officers

At this point, the members elected to the new committee were announced as follows, the names being arranged in order of the votes received: F. H. Woods, F. G. Humberstone, G. E. Lansdown, P. Pilgrim, W. S. Sadler, B. R. Lloyd, F. W. Thearle, R. A. Gordon, E. G. Purdie, and A. E. Dean.

F. H. Woods, general secretary of the Guild, and retiring secretary of the London Court, in a most helpful and enthusiastic speech, assured members that, whether or not he was re-elected secretary, he was always at their service in any question or difficulty; they would, in fact, have two secretaries. He stated also that he was always prepared to accept subscriptions in instalments, while expressing the hope that those members who could would pay their full subscription, which fell due last month, as soon as possible.

After the general meeting, a meeting of the newly elected committee was held, at which the following officers were elected: Chairman, London Court, P. Pilgrim; vice-chairman, B. R. Lloyd; secretary, F. W. Thearle; treasurers, G. E. Lansdown, W. S. Sadler; National Council delegates, P. Pilgrim, Ben Lloyd.

Leeds Projectionists

The Leeds Court of the Projectionists' Guild held its July meeting at the Whitelock Rooms, Briggate, and after the usual business had been disposed of, the members of whom there were a goodly number, proceeded to the Leeds Telephone Exchange, where they inspected the three sections which form the Exchange.

The party was first conducted through the trunk repeater station, where long-distance trunk calls are boosted by means of low frequency amplifiers, the whole system being explained by the engineers in charge. After various racks had been inspected, the functions of the ingenious teleprinter were discussed, and lastly the battery room and charging equipment were visited.

Following this the manual exchange was viewed, and after many questions had been answered by the supervisors, the party proceeded to the Leeds Automatic Exchange in Basinghall Street, where the mysteries of this particular type of installation were disclosed. The whole tour proved to be extremely interesting, and the engineers were heartily thanked by the members.

At the next meeting of the Leeds Court on Sunday, August 27, a lecture will be given by Gerald Anderson, secretary to the Manchester Court. The subject is to be "The Power Factor." This is the first of a series under the interchange scheme, recently arranged between these Courts. A Buckley, of Leeds, has already lectured in the Lancashire capital on two occasions.

At the same meeting the members will be asked to elect a vice-chairman, Mr. Harland, who held this position, having regretfully had to relinquish it.

The Leeds Court is facing a full season of lectures and Trade visits, something interesting being arranged for each meeting.

Technical Editor's Letter Bag

16 mm. SOUND-ON-FILM

Your contributor's remarks in July 3 issue of the *Kine.* on this interesting section of sub-standard kinematography is of special interest to us as being the distributors of the Siemens 16 mm. kine. apparatus for this country. We have for some time been interested in designing a sound head which is free from patent infringements of any kind and which can be manufactured in England.

This has now been accomplished, and the sound attachment will be so constructed for easy and simple fitting to the well-known Siemens Standard and Superlux projectors, and in such a manner that any silent Siemens projector hitherto sold, can be provided with this additional sound outfit.

It is obvious that this new British-built outfit will be characterised by the same high standard of efficiency and value as the well-known Siemens sub-standard kine. apparatus

This sound apparatus is not yet ready for the market, but arrangements are in hand whereby in the near future sub-standard kine. enthusiasts will be able to enjoy not only brilliant pictures, but the quality of sound equal to that to which they are accustomed. The developments in sub-standard kinematography of recent years is really nothing less than remarkable, and we believe that 16 mm. sound films have a real place in the life of the community, educational, instructional and entertainment.—Yours faithfully,

for CINEPRO, LTD.,
W. F. DORMER,
Managing Director.

W.E. SERVICING

INJUNCTION TO RESTRAIN DENIED

In a decision in the Federal Court, Wilmington, Judge John P. Nields denied an application of the Stanley Company, General Talking Pictures, and Duo-vac for a temporary injunction to restrain Electrical Research Products, Inc., from servicing motion picture theatres and collecting payment therefor in accordance with its contracts.

As foreshadowed in an earlier opinion, the order provides that, upon Stanley Company, General Talking Pictures and Duo-vac giving bonds in amounts to be fixed subsequently by the Court, preliminary injunctions will be issued against certain clauses in the contract.

> The clauses involved are those providing that the theatre licensee shall obtain replacement parts from Electrical Research Products and the clause in the producers' contract which, the Court said, limits distribution of their sound pictures to theatres equipped with reproducing apparatus supplied by Electrical Research Products.

These are the two points which, as indicated by J. E. Otterson in a recent interview, had not been enforced by Western Electric for some time, and, moreover, had merely been incorporated in the early days of sound as a mutually protective measure.

The Court denied the request of the plaintiffs for temporary injunctions against other parts of the exhibitors' and producers' contracts, including the service charges referred to, which were attacked in the suits.

THEATRE DECORATIONS FURNISHINGS AND STAGE EQUIPMENT
SEND FOR QUOTATIONS TO:
F. H. CARPENTER & SON, LTD
1, STANHOPE STREET, LONDON, N.W.1.
'Phone: MUSEUM 9730.

Bright Ideas

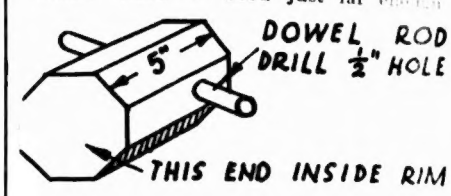
LOOSENING LENSES

CHECKING REV. SPEED

THIS gadget was made after several attempts to loosen the inner rim of a lens.

The materials required are a block of wood shaped and drilled as illustration, and a piece of dowel rod half inch in diameter.

Insert block of wood just far enough



into lens so as not to scratch glass, then twist in direction to loosen. From: *Rhodes Scott, Chief Operator, Empire, Wombwell.*

[Very often if a lens is warmed slightly (not too hot to hold), the glasses may be unscrewed. If in reassembling a smear of vaseline is put on the threads, the trouble is not likely to recur.—ED.]

Using a Stroboscope

On most of the cheaper talkie sets which have no definite speed for the projector and where no speedometers are available, I have found the gramo. type stroboscopes are ideal for determining the speed at which the projector should run. In a film and disc set where the turn-table can be used for 78 r.p.m. as well as 33⅓, the ordinary gramo. stroboscope can be used. But most of the present-day sets are S.O.F. only, so that a different type must be used.

In my own case I was without any visible means of setting my projector speed, so I made two of these stroboscopes to suit my projectors. First, I found out the number of revolutions the driving handle spindle made to a foot of film; this was two, therefore, at 90 ft. per minute this spindle must revolve 180 times. The rest is easy. Without going into the theory of stroboscopes, we know that the formula is as follows:—

$$\text{this equals } \frac{\frac{\text{Frequency of supply} \times 120}{\text{Revs. per minute}}}{180} = 33 \text{ approx.,}$$

this means that a disc must be made having 33 equal sectors, black and white. With a compass and a protractor, this is simple. I made this disc on a piece of aluminium and fitted it on a bush that I can fix on to the driving spindle. When the black sectors appear stationary the spindle is turning the correct speed. If they travel anti-clockwise, too slow; and clockwise, too fast. I have one on each machine, and I have found them extremely useful and get no trouble with my machines not running the correct speed. From: *J. WILLIAMS, Operator, Workmen's Hall, Abertridwr, Glam.*

[A very valuable suggestion, particularly with any sound system employing a belt drive, which is liable to slip. Actually, of course, a 339 sector stroboscope disc when apparently stationary would indicate a speed of about 182 r.p.m.—this discrepancy could be allowed for by allowing the sectors to move backwards at an apparent speed of 2 r.p.m.

It should perhaps be explained, for the benefit of those who have not used a stroboscope disc, that it must be illuminated by a lamp run on A.C., in the example given of 50 cycles.—ED.]

NEW KALEE INSTALLATIONS

Amongst the installations of Kalee projectors made recently by the Kershaw Projector Co., Leeds, is that at the camp kinema of the Royal Air Force at Cranwell, Lincs. Here there are in service two Kalee No. 11 machines with B.T.-H. sound picture apparatus. Two Kalee machines with Western Electric talking picture apparatus are in operation at the new Phœnix Theatre, Sheffield. At the Picture House, Worksop, Kershaws have equipped the operating box with two Kalee No. 8 projectors, having a throw of 95 ft. and giving an 18-ft. picture. A British Thomson-Houston talking picture set has been installed in the Picture House, which is owned by R. Rhodes.

Ask for a test and demand the best—then you can't avoid having—
SIEMENS-PLANIA CARBONS

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time
Wed.,	Aug.	23	Worthy Deceiver	Reginald Denny	Gaumont Ideal	Prince Edward	3
,,	,,	23	Her First Mate	———	Universal	Prince Edward	8.30
,,	,,	23	Voltaire	George Arliss	Warner	Phœnix	8.45
Thurs.,	,,	24	Another Language	Helen Hayes	M-G-M	Palace	3
,,	,,	24	Tugboat Annie	Marie Dressler	M-G-M	Palace	8.45
Fri.,	,,	25	A Royal Demand	———	Paramount	Carlton	10.30
,,	,,	25	The Fatal Glass of Beer	———	Paramount	Carlton	10.30
Tues.,	,,	29	Too Many Highballs; Screen Souvenir S. 2-10; Easy on the Eyes; Moonlight Fantasy; Paramount Pictorial; Aggravatin' B'ar.	———	Paramount	Carlton	10.30
,,	,,	29	His Private Secretary.	Evalyn Knapp	Gaumont Ideal	Prince Edward	3
,,	,,	29	Moonlight and Melody	Mary Brian	Universal	Prince Edward	8.30
Wed.,	Aug.	30	Song of Songs	Marlene Dietrich	Paramount	Prince Edward	8.45
,,	,,	30	Diggers in Blighty	Pat Hanna	Universal	Rialto	10.45
,,	,,	30	Into the Blue	Annabella	Zenifilms	Phœnix	11

BELFAST

Fri.,	Aug.	25	Phantom Thunderbolt; Racetrack	———	Gaumont Ideal	Classic	10.45

BIRMINGHAM

Fri.,	Aug.	25	Man of the Forest	Randolph Scott	Paramount	Futurist	10.30
,,	,,	25	The Lone Avenger	Ken Maynard	Gaumont Ideal	West End	10.30
,,	,,	25	Ann Carver's Profession	Fay Wray	U.A.-Columbia	Forum	10.30
Mon.,	,,	28	Another Language	Helen Hayes	M-G-M	Scala	10.30
Tues.,	,,	29	Mama Loves Papa	Charles Ruggles	Paramount	Futurist	10.30
,,	,,	29	Tugboat Annie	Marie Dressler	M-G-M	Scala	10.30
,,	,,	29	The Ghoul	Boris Karloff	W. & F.	West End	10.30
,,	,,	29	The Pride of the Force	Leslie Fuller	Wardour	Forum	10.30
Wed.,	,,	30	Prince of Arcadia	Carl Brisson	W. & F.	West End	10.30
,,	,,	30	Baby Face; Somewhere in Sonora	———	Warner	Forum	10.30
,,	,,	30	Shorts	———	Paramount	Futurist	10.30
Thur.,	,,	31	Early to Bed	Heather Angel	W. & F.	West End	10.30
,,	,,	31	The Mayor of Hell; As Good as New.	———	Warner	Forum	10.30

BRISTOL

Sun.,	Aug.	27	Love's Old Sweet Song	John Stuart	Butcher	Queen's	3
,,	,,	27	Double Exposure	Evalyn Knapp	Butcher	Queen's	3

CARDIFF

Fri.,	Aug.	25	Tugboat Annie	Marie Dressler	M-G-M	Park Hall	11
,,	,,	25	Early to Bed	Heather Angel	W. & F.	Empire	11
,,	,,	25	Gambling Ship	Cary Grant	Paramount	Capitol	11
,,	,,	25	Cocktail Hour	Bebe Daniels	U.A.-Columbia	New Imperial	11
Tues.,	,,	29	The Lure	Anne Grey	Paramount	Capitol	11
,,	,,	29	Meet My Sister	Clifford Mollison	Wardour	Empire	11
,,	,,	29	Her First Mate	Slim Summerville	Universal	New Imperial	11
Wed.,	,,	30	Pride of the Force	Leslie Fuller	Wardour	Queen's	11
,,	,,	30	Moonlight and Melody	Mary Brian	Universal	New Imperial	11

GLASGOW

Fri.,	Aug.	25	The Lure	Anne Grey	Paramount	Playhouse	11
,,	,,	25	The Lone Avenger; Worthy Deceiver.	———	Gaumont Ideal	New Savoy	10.45
,,	,,	25	The Secret of the Blue Room	Paul Lukas	Universal	Picture House	11
,,	,,	25	Captured	Leslie Howard	Warner	Regal	11
Tues.,	,,	29	The Devil's in Love	Victor Jory	Fox	Picture House	10.45
,,	,,	29	The Mayor of Hell; As Good as New.	———	Warner	Regal	10.45
Wed.,	,,	30	Another Language	Helen Hayes	M-G-M	La Scala	11
Thur.,	,,	31	Head of the Family	Irene Vanbrugh	First National	Green's Playhouse	11
,,	,,	31	My Dear Duchess	George Lacy	Wardour	Regal	11
,,	,,	31	Her First Mate	Slim Summerville	Universal	Picture House	11

LEEDS

Fri.,	Aug.	25	The Devil's in Love	Victor Jory	Fox	Tower	11
,,	,,	25	Mama Loves Papa	Charles Ruggles	Paramount	Paramount	10.45
,,	,,	25	Dance Hall Hostess	Helen Chandler	Gaumont Ideal	Scala	11
,,	,,	25	Baby Face; Somewhere in Sonora	———	Warner	Rialto	10.30
Tues.,	,,	29	Her Bodyguard	Edmund Lowe	Paramount	Paramount	10.45
,,	,,	29	I Spy	Sally Eilers	Wardour	Rialto	11
Wed.,	,,	30	Meet My Sister	Clifford Mollison	Pathe	Rialto	11
,,	,,	30	Cocktail Hour	Bebe Daniels	U.A.-Columbia	Tower P.H.	10.45
Thur.,	,,	31	Night of Terror; Dangerous Crossroads.	———	U.A.-Columbia	Tower P.H.	10.30
,,	,,	31	Secret of the Blue Room	Paul Lukas	Universal	Rialto	10.45

LIVERPOOL

Fri.,	Aug.	25	Another Language	Helen Hayes	M-G-M	Majestic	11
,,	,,	25	Shorts	———	Paramount	Futurist	10.45
,,	,,	25	Head of the Family	Irene Vanbrugh	First National	Scala	10.45
,,	,,	25	The Devil's in Love	Victor Jory	Fox	Trocadero	11
Tues.,	,,	29	Mama Loves Papa	Charles Ruggles	Paramount	Scala	10.45
,,	,,	29	Mary Stevens, M.D.	Kay Frances	Warner	Forum	10.30
Wed.,	,,	30	Pride of the Force	Leslie Fuller	Wardour	Forum	11

MANCHESTER

Fri.,	Aug.	25	Mama Loves Papa	Charles Ruggles	Paramount	Paramount	10.45
,,	,,	25	Tombstone Canyon	Ken Maynard	Gaumont Ideal	Market Street	11
,,	,,	25	Head of the Family	Irene Vanbrugh	First National	Deansgate P.H.	10.45
Tues.,	,,	29	Her Bodyguard	Edmund Lowe	Paramount	Paramount	10.45
,,	,,	29	Pride of the Force	Leslie Fuller	Wardour	Theatre Royal	10.45
Wed.,	,,	30	Another Language	Helen Hayes	M-G-M	Market Street	10.45
,,	,,	30	Private Detective 62; Mayfair Girl	———	Warner	Theatre Royal	10.30
,,	,,	30	Her First Mate;	Slim Summerville	Universal	New Oxford	10.45
Thur.,	,,	31	Moonlight and Melody	Mary Brian	Universal	Deansgate P.H.	10.45

NEWCASTLE

Fri.,	Aug.	25	Man of the Forest	Randolph Scott	Paramount	Paramount	10.30
,,	,,	25	Dance Hall Hostess	Helen Chandler	Gaumont Ideal	Queen's Hall	10.45
,,	,,	25	Good-bye Again	Warren William	First National	Stoll P.H.	10.30
,,	,,	25	I Spy	Sally Eilers	Wardour	Grainger P.H.	10.30
,,	,,	25	The Stranger's Return	Lionel Barrymore	M-G-M	Olympia	11
Tues.,	,,	29	Shorts	———	Paramount	Paramount	10.30
,,	,,	29	Private Detective 62; Mayfair Girl	———	Warner	Grainger P.H.	10.30
,,	,,	29	Meet My Sister	Clifford Mollison	Pathe	Stoll P.H.	10.45
Wed.,	,,	30	Voltaire	George Arliss	Warner	Grainger P.H.	10.30
,,	,,	30	Secret of the Blue Room	Paul Lukas	Universal	Stoll P.H.	10.15

NOTTINGHAM

Fri.,	Aug.	25	The Lure	Anne Grey	Paramount	Elite	10.45
,,	,,	25	Dance Hall Hostess	Helen Chandler	Gaumont Ideal	Hippodrome	10.30
,,	,,	25	Fiddlin' Buckaroo	Ken Maynard	Universal	Regal	10.30
,,	,,	25	Reunion in Vienna	John Barrymore	M-G-M	Scala	11
Tues.,	,,	29	Man of the Forest	Randolph Scott	Paramount	Elite	10.45
,,	,,	29	Pride of the Force	Leslie Fuller	Wardour	Scala	10.45
Wed.,	,,	30	Tugboat Annie	Marie Dressler	M-G-M	Scala	11
Thur.,	,,	31	Don't Bet on Love	———	Universal	Scala	10.30

SHEFFIELD

Fri.,	Aug.	25	Early to Bed	Heather Angel	W. & F.	Regent	11
,,	,,	25	Gambling Ship	Cary Grant	Paramount	Central P.H.	10.45
,,	,,	25	I Spy	Sally Eilers	Wardour	Hippodrome	10.45
Tues.,	,,	29	Man of the Forest	Randolph Scott	Paramount	Central P.H.	10.45
,,	,,	29	Meet My Sister	Clifford Mollison	Pathe	Cinema House	11
,,	,,	29	The Devil's in Love	Victor Jory	Fox	Union Street	11

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period August 2 to August 8. Films the names of which appear in italics are parts of series (or serials).

Title of Film	Registered by	Maker's name	Length (feet)	No.
AUGUST 8	BRITISH			
Strictly in Confidence	First National	Warner First-Nat.	3,868	Br. 9052
AUGUST 2.	FOREIGN.			
Sing Sinner Sing	P.D.C.	Majestic	6,000	F. 9033
Disgraced	Paramount	Paramount Inter.	5,700	F. 9034
AUGUST 3.				
The Flaming Signal	Famous Films (London).	William Berke Prod.	5,800	F. 9035
Phantom Thunderbolt	Gaumont-Ideal	World Wide	5,512	F. 9036
Study in Scarlet	,,	,,	6,792	F. 9037
Race Track	,,	,,	7,472	F. 9038
The Big Squeal	,,	Educational Films Corp.	1,640	F. 9039
AUGUST 4.				
Reunion in Vienna	M-G-M	M-G-M	8,387	F. 9040
Contraband	Beacon Film Dis.	J. H. Hoffberg Co.	5,225	F. 9041

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
AUGUST 5.				
The Beer Parade	United Artists	Columbia	556	F. 9042
False Alarm	,,	,,	531	F. 9043
Technoracket	,,	,,	656	F. 9044
Broadway Malady	,,	,,	564	F. 9045
House Cleaning	,,	,,	619	F. 9046
Scrappy's Party	,,	,,	510	F. 9047
The Match Kid	,,	,,	591	F. 9048
World's Affair	,,	,,	583	F. 9049
Russian Dressing	,,	,,	580	F. 9050
Antique Antics	,,	,,	566	F. 9051
AUGUST 8.				
Early to Bed	W. & F.	Universum Film A.G.	7,471	F. 9053
Storm at Daybreak	M-G-M	M-G-M	6,986	F. 9054
Don't Bet On Love	Universal	Universal	5,561	F. 9055

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WANTED.—Operator-Electrician, good second, capable of taking charge when necessary; used to W.E.—State age, experience and salary for permanency, to Simpkins, Royal Theatre, Winchester.

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OPERATOR-ELECTRICIAN, experienced all principal makes of sound systems, projectors, etc.; accept moderate salary.—M., Box 405, Kinematograph Weekly.

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OPERATOR-ELECTRICIAN or Second; long experience; generators, etc.; four years RCA; knowledge Western, British Acoustic; anywhere.—10, Claughton Road, Plaistow, E.13.

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